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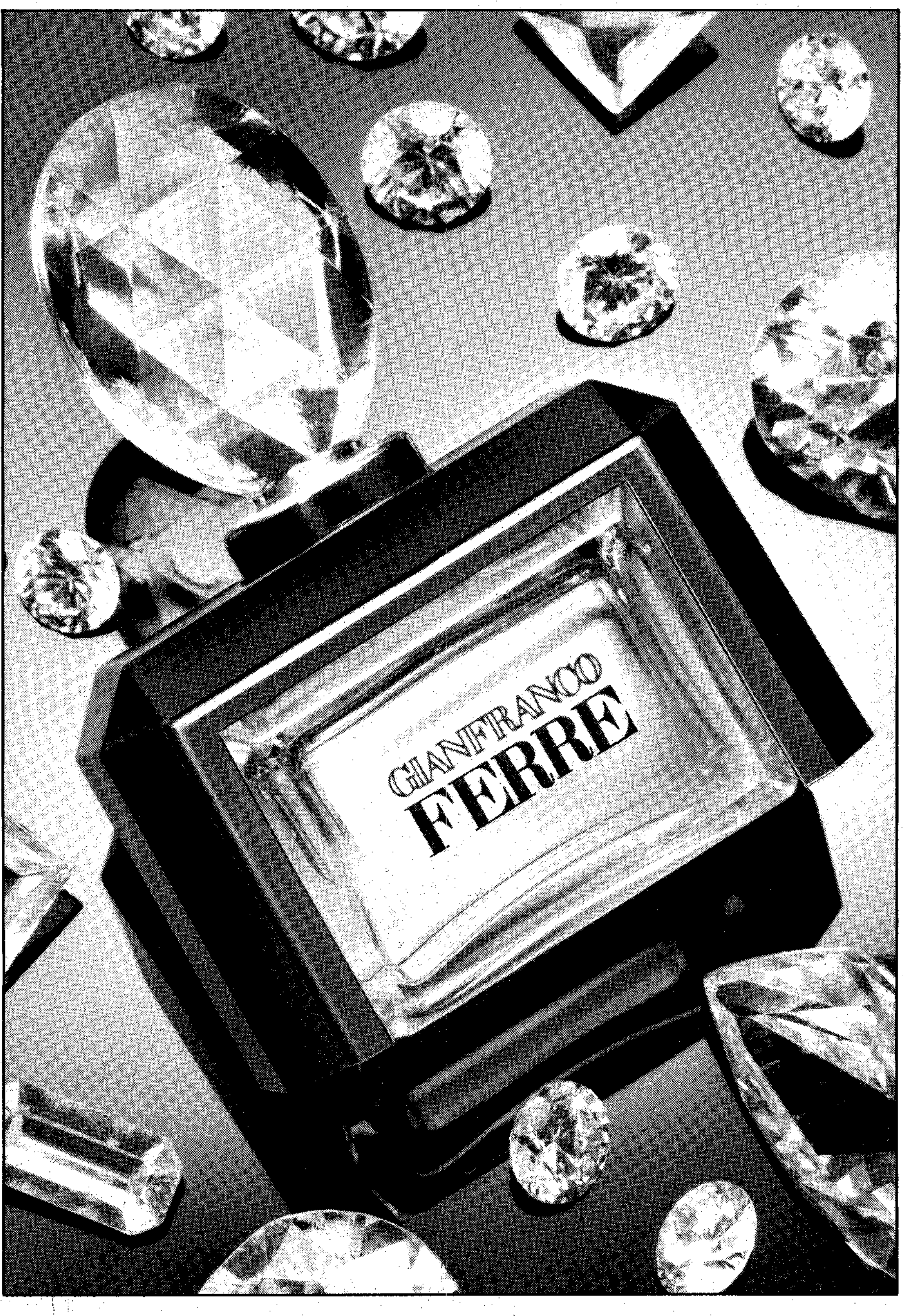

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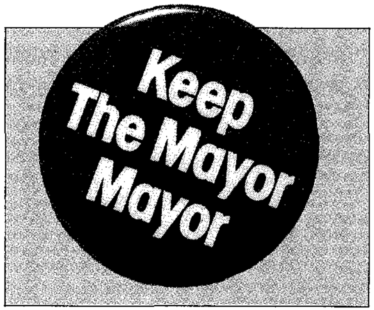

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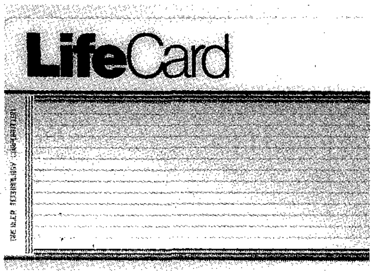

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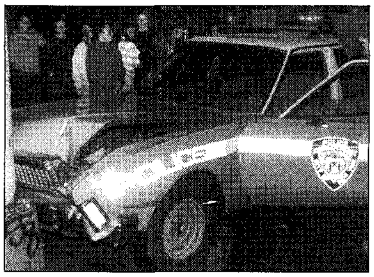

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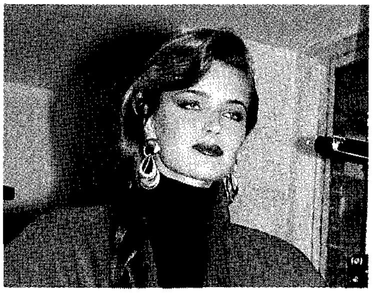

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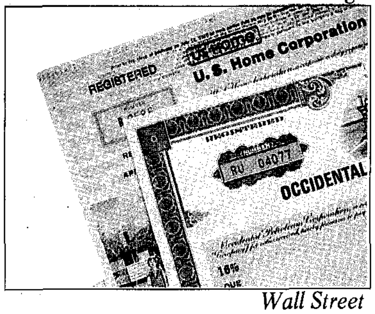

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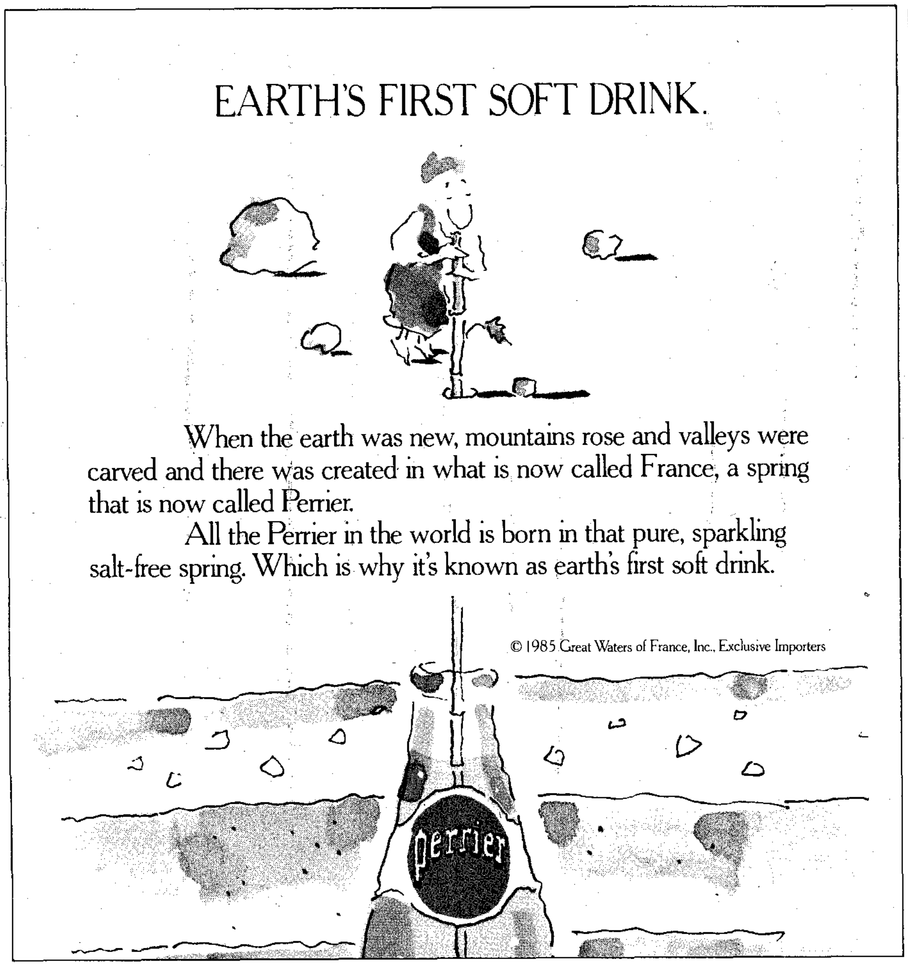

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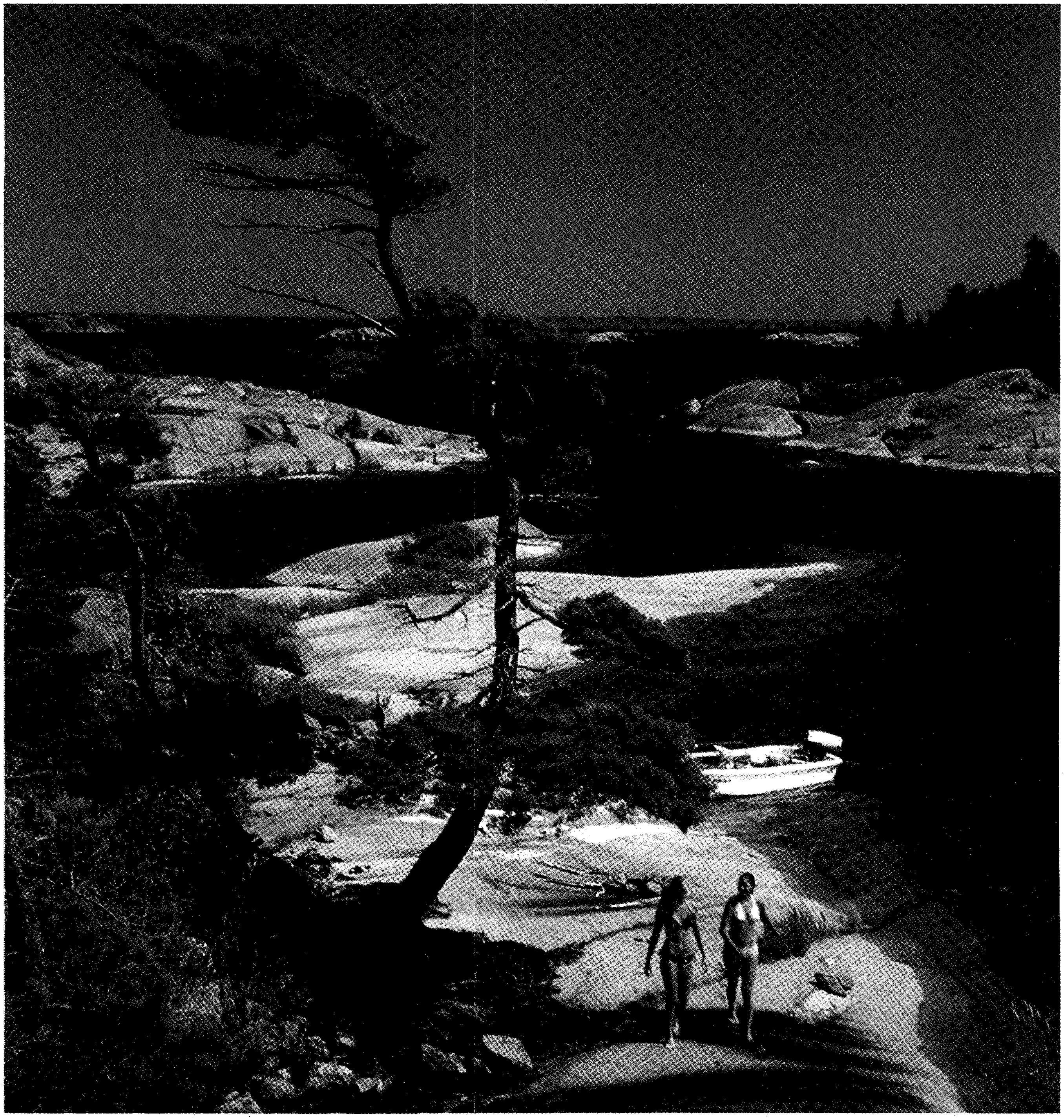

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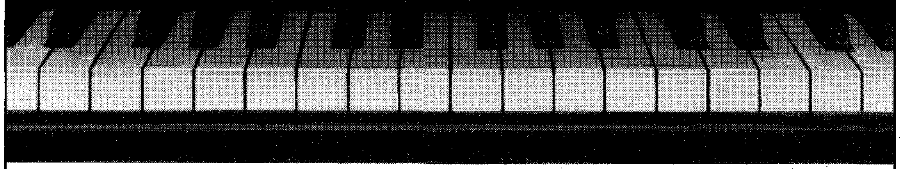

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LETTERS

Getting the Bugs Out

THANK YOU FOR YOUR INFORMATIVE AND helpful article on roaches ["What's Bugging You," by Jane Goldman, May 27]—even though I turned the pages with an ever-growing dread about the roach situation in my apartment.

Francine Douwes
Manhattan

YEARS AGO, WHEN I WAS GROWING UP IN New York City, roaches were like cancer: No one would lay claim to them. How nice that you can now discuss the problem without guilt. Here in Florida, where the subtropical roaches can be agonizing, those in the know liberally sprinkle Echols Roach Tablets everywhere.

Marjorie Huberman
Pompano Beach, Fla.

I FOUND IT STRANGE THAT NO MENTION was made of ultrasonic pest repellers. I have used one for the past four years, and during that time I haven't seen a roach. Also, it is safe if you have pets. Why would anyone choose to endure the aggravation and expense of chemicals when there is a more effective method?

Robert Miller
Manhattan

I READ ABOUT THE USE OF SPRAYS AND poisons in the fight against cockroaches, but I did not notice any suggestion that putting bay leaves around may be the easiest, cheapest, cleanest solution.

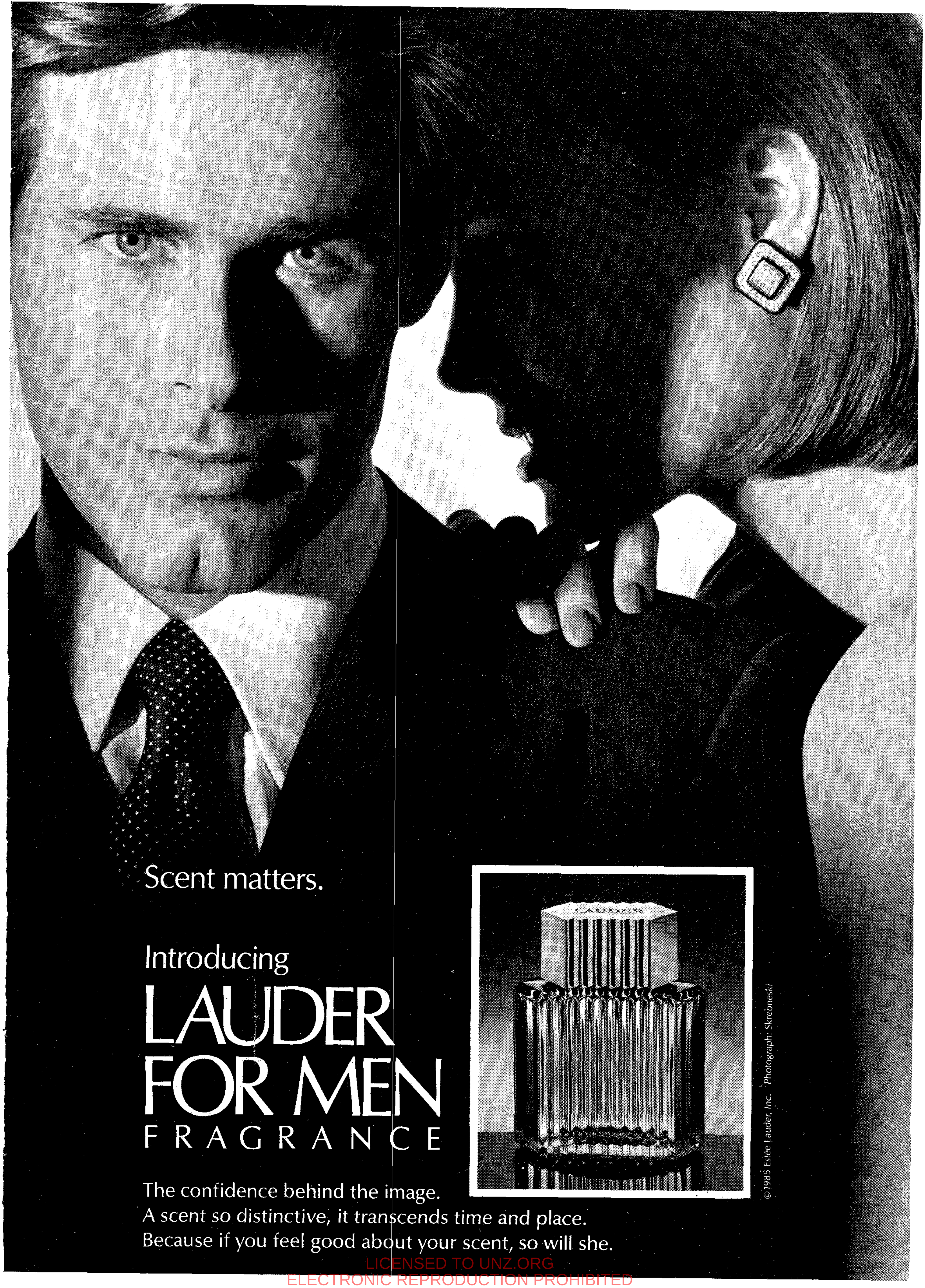
Leslie Hoyer
Manhattan

Editor's note: William Bell, a University of Kansas entomologist, comments, "The claim that bay leaves repel cockroaches is controversial. Entomologists have not yet either proved or disproved this old wives' tale." As for the ultrasonic devices, Al Heier of the Environmental Protection Agency notes, "The EPA has tested six ultrasonic devices: five that claimed to repel rodents and one that claimed to repel both rodents and insects. We found all six to be ineffective. There are, however, many ultrasonic pest-control devices on the market that we have not tested; we expect to continue our testing program."

The Agony and the Ecstasy

I AM THE "PSYCHEDELIC CHEERLEADER" in Joe Klein's article about MDMA ["The

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*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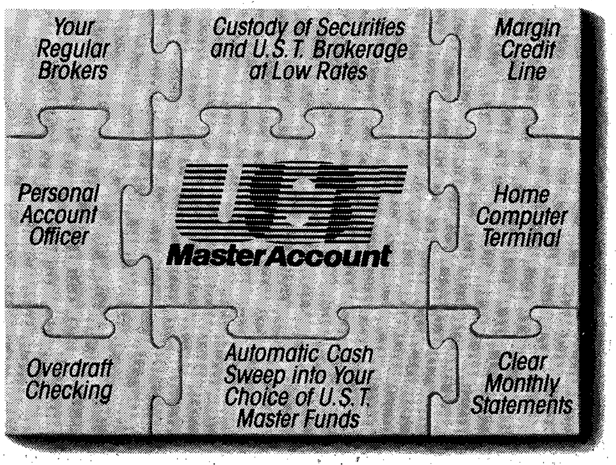

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When you do something very well you simply cannot do it for everyone.

New Drug They Call 'Ecstasy,' " May 20]. I'm also the son of a physician who administers an in-patient drug-abuse-treatment facility. If it seems I proselytize or cheerlead, it is for more effective methods of healing, not for the use of the drugs themselves.

Mental illness in the U.S. costs about $100 billion each year. This figure also represents massive suffering. How can we afford to throw away a very promising adjunct to psychotherapy? It was suggested that the Drug Enforcement Administration and the Food and Drug Administration want to put MDMA in Schedule I because they care about the long-term effects of the drug. Putting it in Schedule I may effectively end research. In an effort to replace fear with facts, the Earth Metabolic Design Foundation sponsored an MDMA human-physiology study. Of the 25 subjects who took an average of about 125 milligrams of MDMA on October 20, 1984, none was found by physicians to have suffered any damage, either from that single dosage or from the cumulative effect of an average of 8.5 experiences per experimental subject. This is not to say that MDMA is safe, only that it doesn't appear to cause damage within the parameters we tested for. The evidence from the street—where there have been about a million administrations of MDMA since the early 1970s—has also been reassuring.

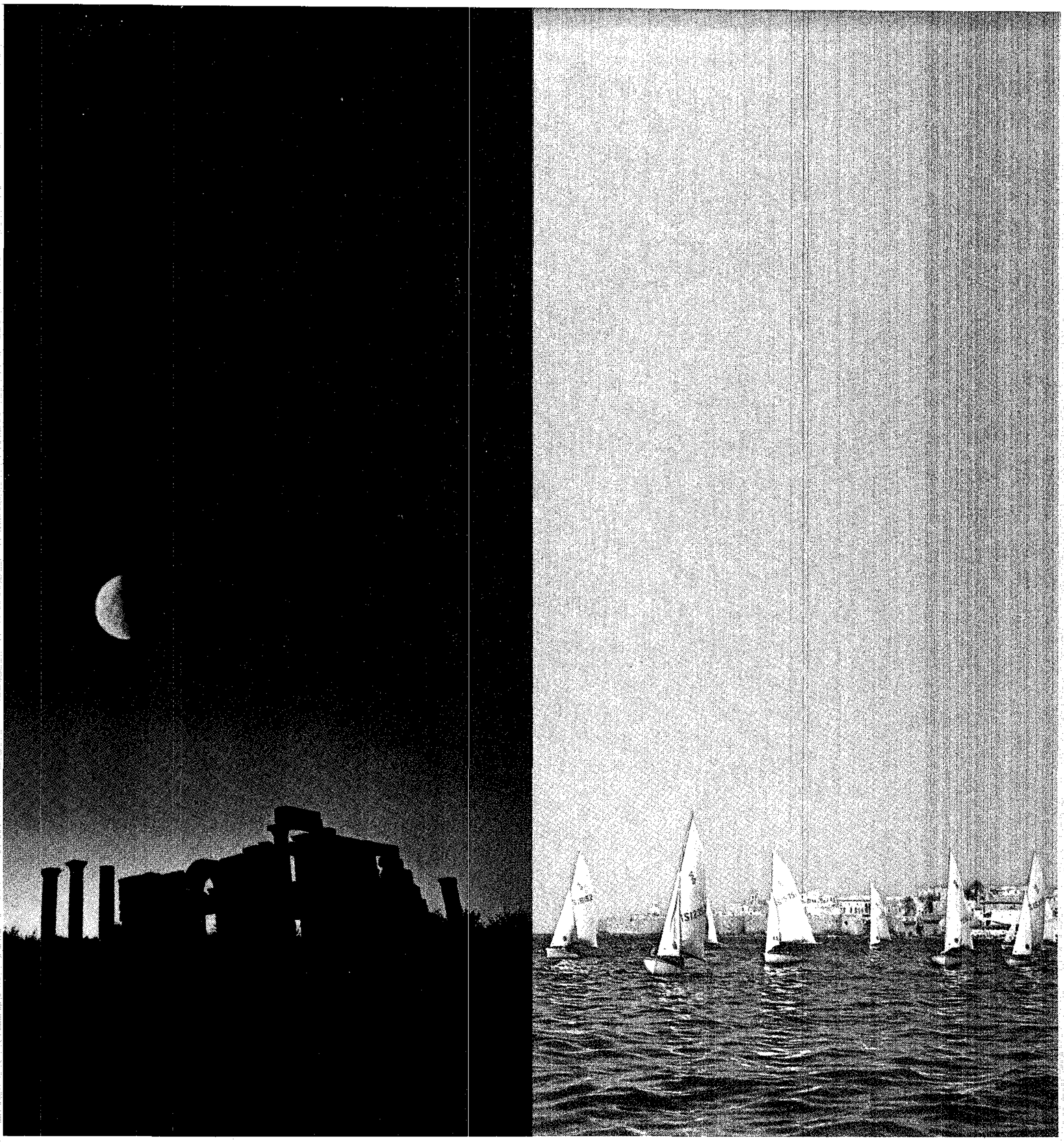
I do not condemn recreational use per se, because the therapeutic-recreation dichotomy is a false one. Norman Cousins needed laughter and recreation in his successful battle with his illness. MDMA may be useful therapeutically and "recreationally," but it should never be used casually. Contributions for the work of Earth Metabolic Design Foundation have come from many people whose lives have been improved by therapists and researchers using MDMA and from those who simply want to know more about the relationship between consciousness and health. I am not responsible for personally financing this work. An estimated five years and $10 million will be needed to investigate the healing potential of such compounds as MDMA within the FDA's testing requirements. It is my hope that medical foundations, the government, and the public will join to support this research.

Rick Doblin
Sarasota, Fla.

Editor's note: The government has apparently decided not to support the research. On May 31, it announced that on July 1 MDMA would be placed in Schedule I, which is reserved for the most dangerous drugs.

Self-condemned

THANK YOU, THANK YOU, THANK YOU, for showing us these undeserving, troub-



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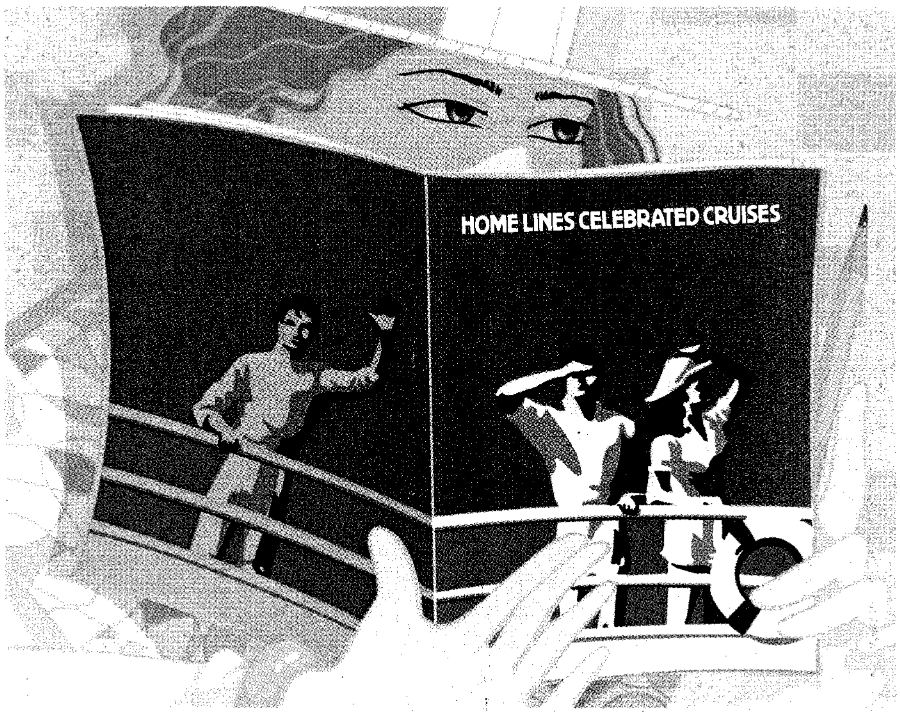

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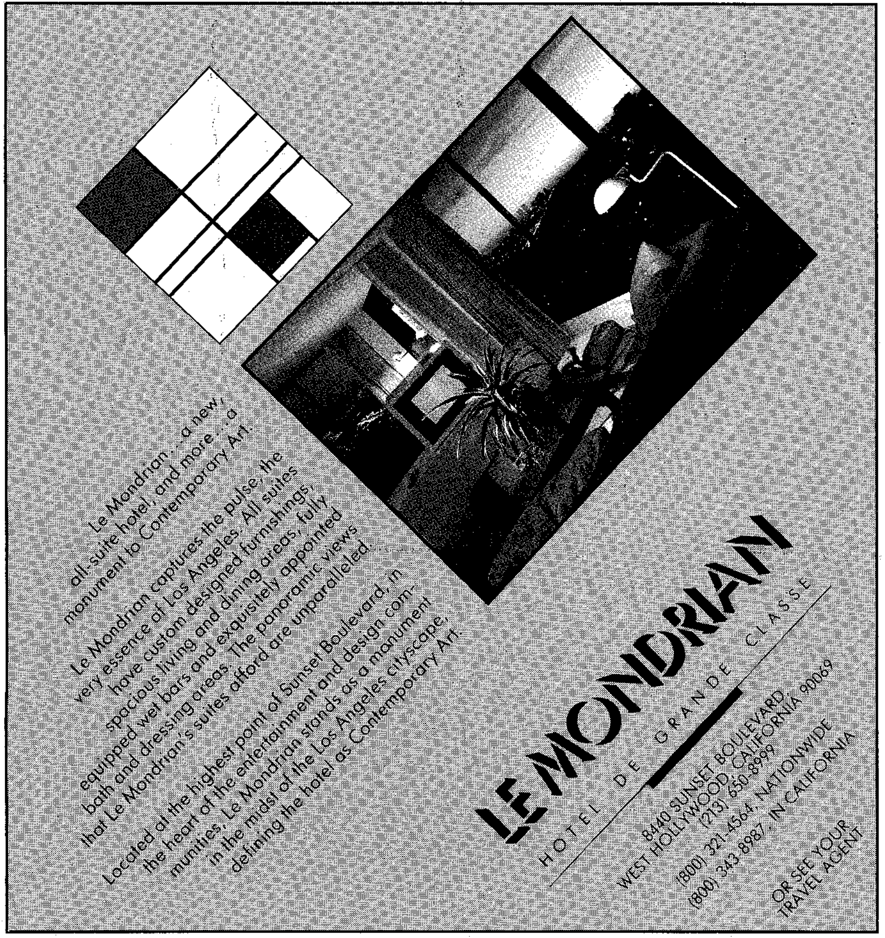

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lemaking, directionless beach balls for what they are ["The New Class," by Patricia Morrisroe, May 13]. No wonder they're already being called yukkies. In allowing them to speak for themselves, you have speared them as neatly as only S. J. Perelman or Anita Loos could have.

Bill Harley
Manhattan

Picture This

RONALD REAGAN OFFERS REPORTERS only powder-puff photo opportunities because the media eagerly cover them ["Media: Seeing Things the White House Way," by Edwin Diamond, May 27]. At Bitburg, the image of a U.S. president laying a wreath at former Nazis' graves *was* the news. But most real news requires a verbal exchange. If none is offered, the event should be ignored. There's nothing a politician likes less than being banished into oblivion. When reporters stop reporting non-news events, perhaps they'll be given the real thing.

Alan J. Kalker
Madison, Wis.

The Critics' Choice

PETER G. DAVIS WONDERS WHY SOME TALented musicians remain unknown to the public ["Music: Power Play," May 13]. In my opinion, it is partly because of critics like Davis. He wrote, "I was skeptical and attended [an unknown musician's] recital only after several trustworthy friends in the business had urged me not to miss him." As I understand it, one of the most important duties of a music critic is to introduce unknown talents to the general public.

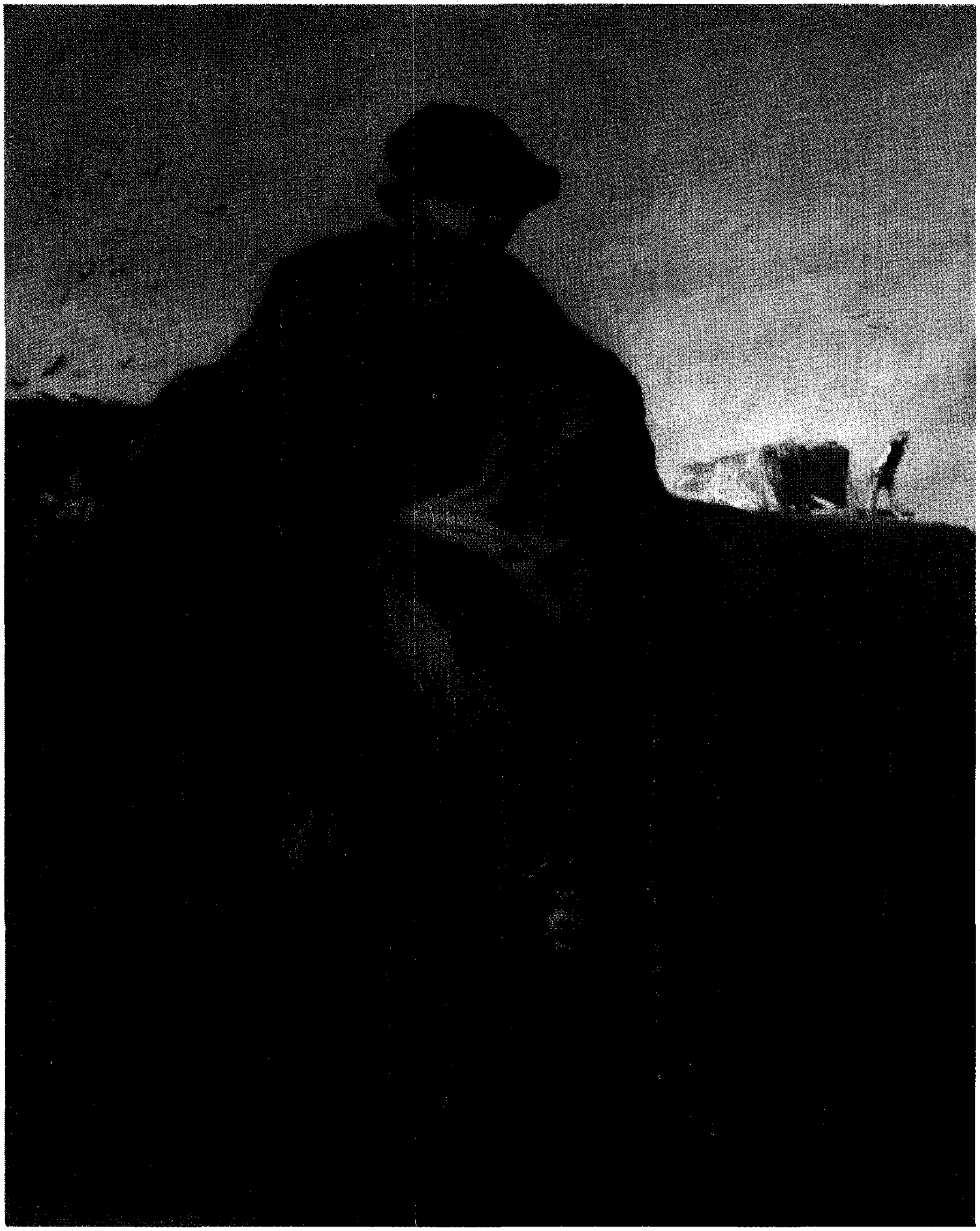
Satoshi Okada
Cincinnati, Ohio

Clerical Responsibilities

THANK YOU FOR THE "INTELLIGENCER" item about Covenant of the Goddess's long struggle for full clergy recognition ["A Newfound Religious Freedom at the City Clerk's Office," by Sharon Churcher, May 27]. We've been concerned about getting word of our victory to all the other alternative religious groups. It seems that I failed to make one point completely clear. Covenant of the Goddess does not elect its clergy. Although we have no seminary, our clergy are prepared by a very demanding apprenticeship-training system that takes a minimum of three years to complete. Clergy election is a legal fiction that the City Clerk's office wanted me to accede to in order legally to perform marriages under its very second-class "spiritual leader" category. This was even more offensive than their two-person registration limit and was the crux of our battle.

Rev. Judith S. Harrow
Covenant of the Goddess
Manhattan

The Sower, *oil on canvas, 1850, Gift of Quincy Adams Shaw through Quincy A. Shaw, Jr. and Mrs. Marian Shaw Haughton, 1917*



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The success of Softcolors underlines People’s ability to help launch new products. In fact, in 1984 some 130 new products were introduced in People. These advertisers joined Ciba in learning that People readers respond …People performs.

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NEW YORK

INTELLIGENCER

BY SHARON CHURCHER

Sindona Associate Hosted Some of the City's Homeless—for $2.2 Million a Year

A STATEN ISLAND MOTEL that gets about $2.2-million a year in city, state, and federal funds to house the homeless turns out to have been owned until this month by Joseph Macaluso, who helped orchestrate master bank swindler Michele Sindona's 1979 flight from prosecution.

The Conca D'Oro, which gets about $1,800 a month per room from authorities, was listed among the city's top ten recipients of such tax dollars in a New York *Post* report last week.

"That's Jo Macaluso's place," said assistant U.S. attorney Charles Carberry, who added there had once been a restaurant next door to the motel that was owned by a Macaluso corporation partly owned by Sindona's daughter and son-in-law.

Macaluso, who was convicted—and later fined and given probation—for helping Sindona in his fake kidnapping, wasn't the Italian financier's only ally. According to a report published in 1980, three brothers with organized-crime links—Rosario, Giuseppe, and Giovanni Gambino—were part of the ruse.

Robert Jorgen, head of crisis intervention for the city, acknowledged the payments cited by the *Post*, and said he had known that Macaluso—who began receiving government money in 1982—owned the motel, but not that he was a Sindona associate.

"I'm not delighted, but we wouldn't withdraw our families, because we have no place else to put them," Jorgen continued. Besides, he said, the Conca D'Oro "has been among the best-run" welfare hotels and Macaluso has just sold it.

Macaluso couldn't be reached for comment.

Upstairs, Downstairs on Park

SOCIALITE CATHY TANKOOS AND THE Gianni Agnellis of Fiat fame are neighbors at 770 Park Avenue, near 73rd, but they're not the best of friends these days.

Tankoos claims that, last year, when the Agnellis lowered the ceiling of their kitchen, one flight below, her tile floor cracked and was flooded. Drilling caused cracks in her hall and exercise-room walls, she added. Mrs. Agnelli inspected the alleged damage last summer, but "they still haven't offered compensation or apologized," Tankoos said.

Tankoos is also trying to get reimbursed for damage she said was caused when an *upstairs* neighbor remodeled. "I've put in a total claim for $350,000. I'll be knocking on my neighbors' doors to collect whatever the insurance company doesn't pick up," she said. Tankoos's neighbors couldn't be reached.

A Murphy Muzzle Fails

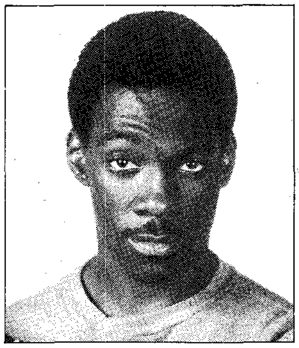
PARAMOUNT PICTURES WAS MORE THAN 48 hours late when it tried to stop a May story on hot property Eddie Murphy.

Los Angeles *Times* reporter David Friendly had approached the studio about a story on possible Murphy projects. In a memo, Paramount West Coast publicity head Susan Pile asked thirteen studio and Murphy executives whether "we cave . . . or impose a gag order."

They decided on the gag order, and three sources told Friendly they'd been ordered not to talk. Paramount "has everything riding on Murphy," one Hollywood source explained. "They're very particular about what gets out."

Unfortunately for Murphy's "protectors," the order went out *after* the sources had been interviewed. Insisted Pile, "It's not unusual to take great pains to protect good ideas."

Conca D'Oro: *Tax dollars.*



Murphy: *Well protected.*

Brademas: *Clash over funds.*

Unraveling a Tale at '21'

MARSHALL COGAN AND STEPHEN SWID may have got more than they bargained for when they paid some $21-million for a majority share of the "21" Club: A routine audit revealed that the staff includes a tailor, a source told *New York.*

"Ridiculous!" replied Sheldon Tannen, one of the old owners, who still holds a minority interest. But *New York* found Joseph Krembasky at the club, where he says he has made outfits for Tannen and the old owners for sixteen years. "I work still for the old owners. I just made a beautiful summer dress for one of the family ladies," said the employee, who added that he *doesn't* make the staff uniforms.

Is Krembasky paid out of restaurant proceeds or by the owners personally? "I said no interview," said Tannen.

NYU Cuts Off Fund-raisers

NEW YORK UNIVERSITY IS CUTTING OFF ITS 60-year-old alumni federation from its $2.7 million in annual funding and from rent-free Washington Square quarters, following a clash with president John Brademas.

Brademas had decided the federation, which kept alumni records and raised about $4 million a year for the school, should report to him, explained NYU's Naomi Levine. She said that after the trustees backed Brademas, the federation chose to break away. But federation head Donald Fox said the school effectively forced the rupture: "It's clear they wanted to centralize fund-raising."

The federation will try to maintain such activities as its newspaper and an insurance plan. The school is lending it some $250,000, but an unhappy Fox said his group must find $800,000 a year to survive.

Photographs: center, Phototeque; bottom, UPI/Bettmann.

Star Tech/Phoebe Hoban

TECHNOLOGY TO GO

Running smart: *Shoes by Puma and Adidas calculate time, distance, and more.*

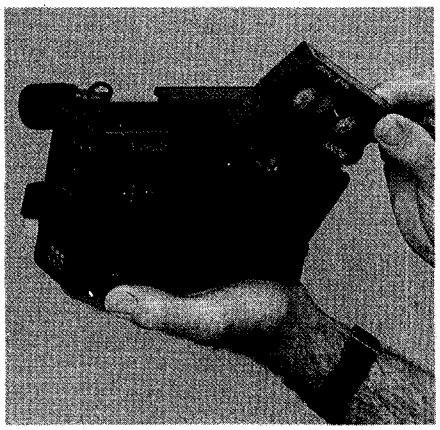
The Sole of the Machine

ONE, TWO, TURN ON MY SHOE.... RUNning-shoe-makers have come up with a staggeringly literal interpretation of the latest demographics for their potential market. If there are 30 million runners and 4 million home computers out there, at least several hundred thousand home-computer owners must also be runners. Conclusion: Market computerized running shoes.

Call this strategy pedestrian, call it plodding, but you know who have once again been targeted as suckers for high-priced gadgets. "There is a demographic parallel between people interested in computers and people interested in the mechanics of fitness—you could call them yuppies," says Adidas sports-shoe product manager Bill Mintiens. Well, if the shoe fits, there'll be three brands to choose from by early next year.

First on the market will be Adidas's Micropacer, which will be available this fall. This running shoe, powered by a replaceable battery, has an electronic sensor in its toe and a digital display on its tongue. The shoe monitors the runner's motion and calculates time, average speed, distance, and caloric expenditure. Actually, only the left shoe has a computer. For symmetry, the right shoe has a pocket instead of a display panel. Two switches are used to control the functions. To set the pacer, a runner first enters his or her stride length and calorie factor (weight in kilograms). The shoe does everything else except power the run. The Micropacer will be available in silver kangaroo leather (it's somewhat heavy) for $125, or nylon for $110. Mintiens expects to sell 30,000 pairs in the next year or so.

Puma's RS (Running System) Computer Shoe will not be available until early 1986. Unlike the self-contained Micropacer, this one comes with a separate software disk; to use it, you have to have a computer—either an Apple IIe or a Commodore 64. (Apparently, Puma hasn't figured out that real yuppies prefer IBM's and Macintoshes.) The electronic gizmo is located in the right heel of the Puma shoe. First, the runner calibrates the software by entering his calorie factor and measurements of his stride onto the Puma disk. After the run, the shoe is connected to the computer by a cable. The information gathered through the sensors in the heel during the run is fed into the computer, and calculations about distance, time, and calories burned appear on the screen. (They can, of course, be printed out.) The program has room for six years of running logs and allows runners to measure their actual runs against projected goals. The shoe also beeps to signal the end of a pre-set run. The Puma RS will sell for $200; replacement shoes will be a mere $95. Marketing manager Paul Oparowski admits that computer-shoe sales will represent only a tiny fraction of the total running-shoe market, but the company is already working on some new wrinkles. Dr. Peter Cavanagh, a biomechanics expert at Pennsylvania State University, designed the software, which he says may be upgraded to include other health-related measurements, like pulse rate and stress.



Baby boomer: *Sony's mini-video camera.*

Not to be outdone, Nike has its own computer shoe in the laboratory; company spokesmen say Nike's version will be one part of a total system that is significantly more sophisticated than that of its competitors. Since this system, too, will have its own software disk, buyers can use it with Nike home-exercise equipment as part of a total-fitness program. Nike should announce it by the end of this summer.

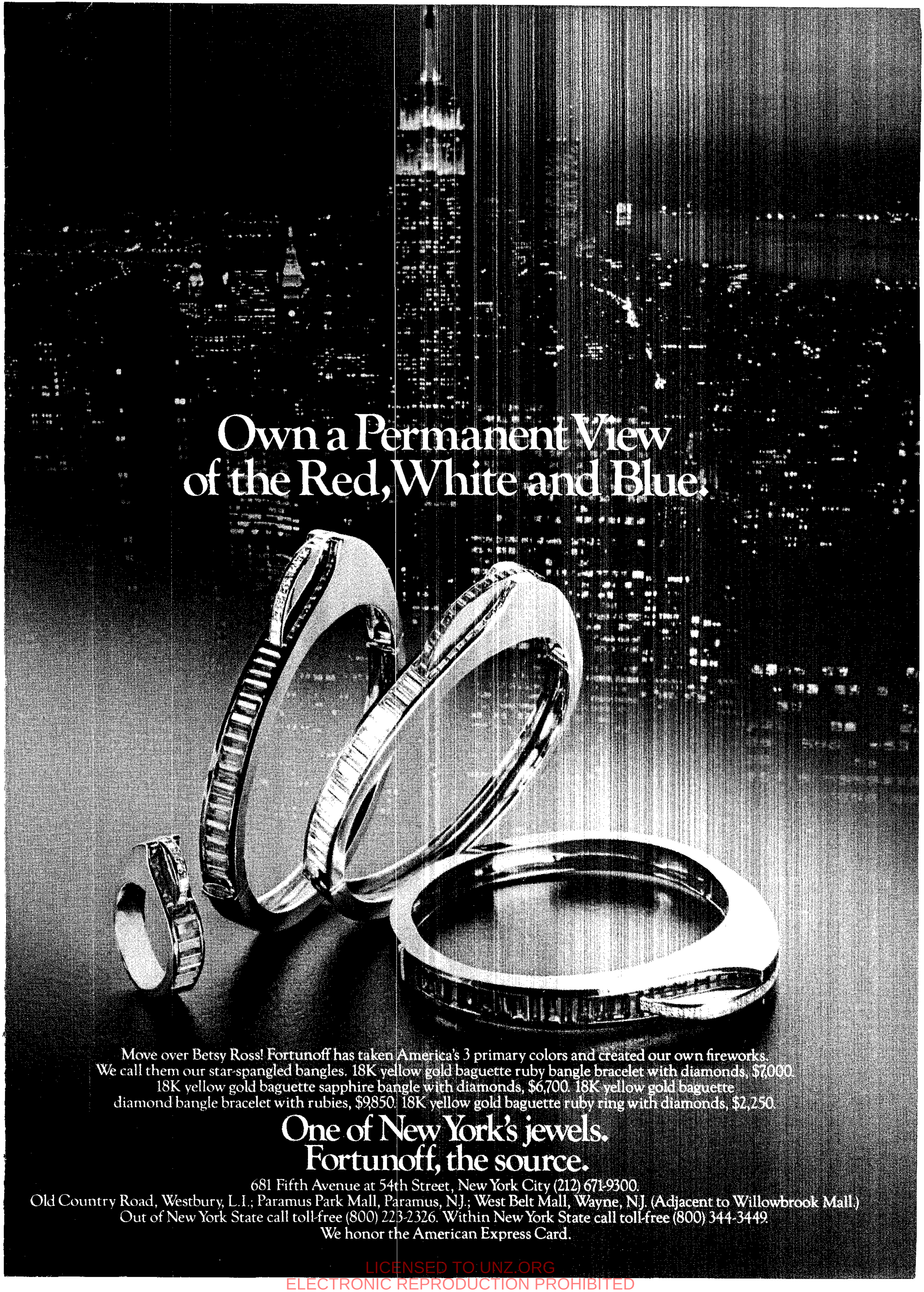
What does Fred Lebow, president of the New York Road Runners Club, think of this new high-tech trend? He hasn't tried any of the computer shoes yet, but he says that since runners can already figure out most statistics using some simple formulas and a $10 digital watch, the shoes' sole attraction may be snob appeal.

Sony's Tiny Triumph

SONY'S SOLUTION TO SALVAGING ITS slipping sales in the VCR market is to declare war: its weapon, a new 8-mm. video-recording format that is totally incompatible with the two existing half-inch technologies—the prevailing VHS and Sony's own Betamax.

In April, Sony introduced a five-pound combination video camera, recorder, and player ("camcorder") called the CCD-V8 that uses audiocassette-size 8-mm. tapes with up to one and a half

Photographs: top, Aaron Rezny; bottom, Sony Corporation of America.



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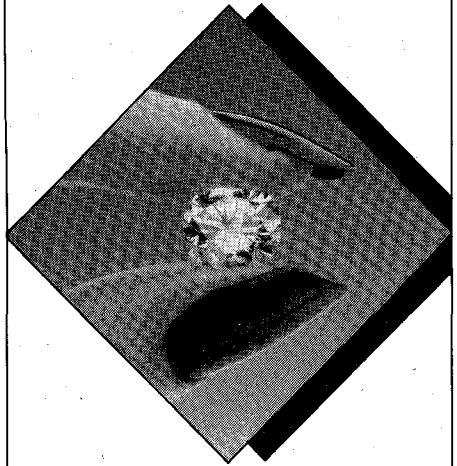

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hours of recording and playback time. It sells for about $1,700.

Then, late last month, with true Sony flair, the company delivered its real coup, the Mini-8, an amazingly tiny camcorder. Said Sony Corporation president Norio Ohga, proudly plucking the James Michener-novel-size machine from his briefcase, "This is like the Walkman. Now anybody can have video anytime, anywhere."

The Mini-8 weighs under two pounds, nestles comfortably in the palm, and produces surprisingly high-fidelity images. With its companion videocassette recorder-player, it will list for about $1,800 when it becomes available this fall. And, with a special $300 tuner-timer adapter, it can also be used to record programs off the air like a standard VCR.

"This is a major achievement. It really shows what can be done with the format," says David Lachenbruch, an editor of *Television Digest,* an industry newsletter. "But Sony is betting the family jewels that people will go for a new format with shorter playback time and no pre-recorded software." (Stay tuned for software announcements in the near-future, including one from Kodak, which is expected to announce 150 8-mm. titles, as well as other 8-mm. hardware introductions.)

Still, before the Mini-8 can become a runaway success, a couple of major obstacles have to be overcome. The first is price: At $1,800, Sony's Mini-8 costs nearly twice as much as other equipment, while standard VCR's go for as little as $200. According to Dean Witter Reynolds analyst Eugene G. Glazer, the price could fall to "close to $1,000" within the next year. The next is technological: This fall, Sony plans to offer tapes that can record for up to two hours, but today's half-inch tapes do much better: They can record for up to eight hours. Finally, VHS manufacturers are strongly opposed to launching yet another format. "If the price comes down and the other companies join in, the market will explode," Glazer says.

Meanwhile, Sony is undaunted. The company insists that the Mini-8 and other 8-mm. products will open up a spanking-new market for home video: the video version of the family snapshot. Two previous attempts to penetrate this market, by Kodak and Polaroid, have yet to succeed. But the current baby boom shows no sign of abating, and Sony's tiny new addition may prove to be a big winner.

Best Bytes

Computerized Coach: RUNNERS WITH old-fashioned running shoes can also plug into computer technology to track their fitness. MECA (Westport, Connecticut) makes James F. Fixx's the Running Program, adapted from training techniques developed by the late running expert. Based on the user's response to six tests, the program generates daily personalized schedules for diet control and basic fitness as well as special programs for marathons and other competitive events. The Fixx program recommends warm-up stretches and predicts probable race times. It can also be used to monitor 30 other athletic activities, including swimming and cycling. It costs $79.95 and runs on the IBM PC XT and AT and compatibles.

Golden Oldies: This $29.95 game anthology from Software Country (Beverly Hills, California) should delight both nerds and novices alike. Former talk-show host Les Crane has collected four computer-history milestones on a single disk for the IBM, Apple, Atari, and Commodore machines. Included are Atari's first video-game sensation, Pong, and Eliza, an "artificial intelligence" program that simulates a psychotherapist (designed by MIT's Professor Joseph Weizenbaum, it still enthralls "patients" with its insights). Also, there is British mathematician John Conway's Life game, which conjures up intimations of immortality with its simulated cell populations and their continuous life cycles. Adventure, developed at Stanford, was the first interactive fiction game and involves a danger-filled treasure hunt. The disk comes packaged in a book of excerpts from some of computerdom's most literate chroniclers, including Tracy Kidder (*The Soul of a New Machine*) and Steven Levy (*Hackers*).

Cursor Controls: There were a number of neat cursor controls at the recent Comdex computer trade show. MacKat, from Koala Technologies Corporation (San Jose, California) is a $229 tablet and stylus that replaces the oft-clumsy mouse. Instead of rolling the palm-size mouse on your desk to control the cursor on the screen, you move a fine-tipped stylus on a small, touch-sensitive tablet. It takes awhile to get used to the stylus, but it is somewhat more precise than the mouse. Then there's the very odd Nod, from Stride Micro (Reno, Nevada). It consists of a small electronic module that plugs into the computer and tracks the movements of a bit of reflective tape worn on the head. That's right, the cursor moves in response to your nod. This product provides hands-free cursor control, and what it lacks in precision it makes up for in potential as an aid for the handicapped. It's still in development but could sell for about $400. Video-7 (Milpitas, California) has come out with the MouseStick, a $59.95 combination mouse and joystick for the Macintosh, and Kraft, which makes the Executive Cursor Control for the IBM ($69.95 with software), is also making a $79.95 mouse-joystick combo called the QuickStick for the Mac and the Apple IIc. ■

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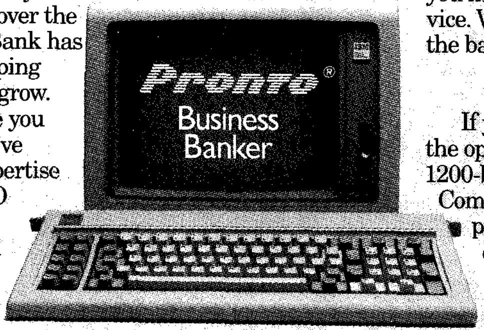

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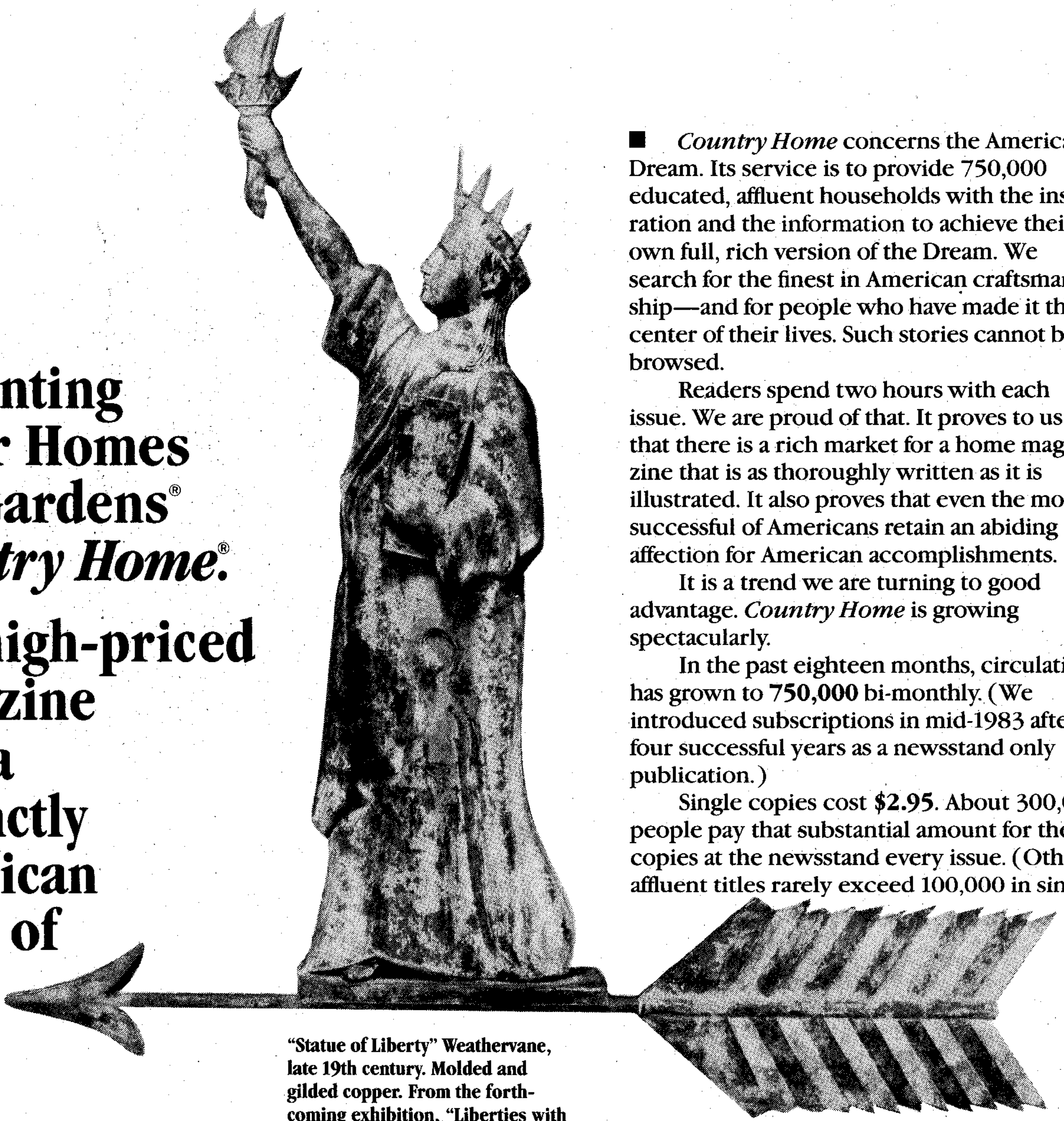

"Statue of Liberty" Weathervane, late 19th century. Molded and gilded copper. From the forthcoming exhibition, "Liberties with Liberty" to be held at the Museum of American Folk Art, New York City from February 25 to May 18, 1986.

■ *Country Home* concerns the American Dream. Its service is to provide 750,000 educated, affluent households with the inspiration and the information to achieve their own full, rich version of the Dream. We search for the finest in American craftsmanship—and for people who have made it the center of their lives. Such stories cannot be browsed.

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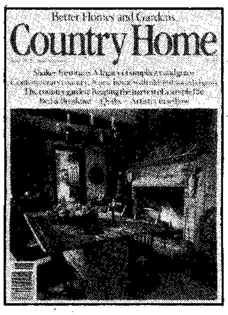

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The Better Homes and Gardens *Country Home* Subscriber Study is available. Contact Jerry Kaplan, Publisher.

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THINKING ABOUT A FOURTH NETWORK

What the Agencies Say

SOME ADVERTISING AND BROADCASTING people say a fourth network is about to happen. Others insist it's *already* happened. And still others warn not to hold your breath waiting for it ever to happen.

The one thing advertising and TV folk agree on is that speculation about a powerhouse to rival ABC, CBS, and NBC is the talk of broadcasting. Two big deals set off all the excitement—the purchase last month of six Metromedia TV stations in New York, Los Angeles, Chicago, Washington, Dallas, and Houston by Rupert Murdoch and Marvin Davis, and Tribune Company's decision ten days later to add the leading independent station in Los Angeles to its string.

Actually, the chase after the three networks is nothing new. Perhaps the first attempt to broadcast the same program on a set of stations not affiliated with ABC, CBS, or NBC was Sports Network, the forerunner of ESPN that started in 1955 and continued for years, offering one event a week. Later, several others gave it a try. Before its sale, Metromedia dabbled at creating a fourth network with such shows as *Thicke of the Night* and *Metroprime,* an offering of mini-series for independent stations. And a few years ago, McCann-Erickson, under Eugene DeWitt, its media director at the time, launched a similar enterprise with movies as its backbone.

The most publicized effort was Operation Prime Time, a consortium of independent TV stations that put up their own money to produce shows to compete with the networks in prime time. Its first production, *Testimony of Two Men,* based on the Taylor Caldwell novel, ran on 95 stations in May 1977. Subsequent ventures included *A Woman Called Golda, A Woman of Substance, The Bastard,* and *The Dream Merchants,* mostly potboilers whose combination of sensationalism and disaster drew good ratings. But Operation Prime Time and other ad hoc networks that followed produced shows on a spotty basis, nowhere near the steady output needed to fill the conventional eighteen-hour programming day—and nowhere near the conventional definition of network.

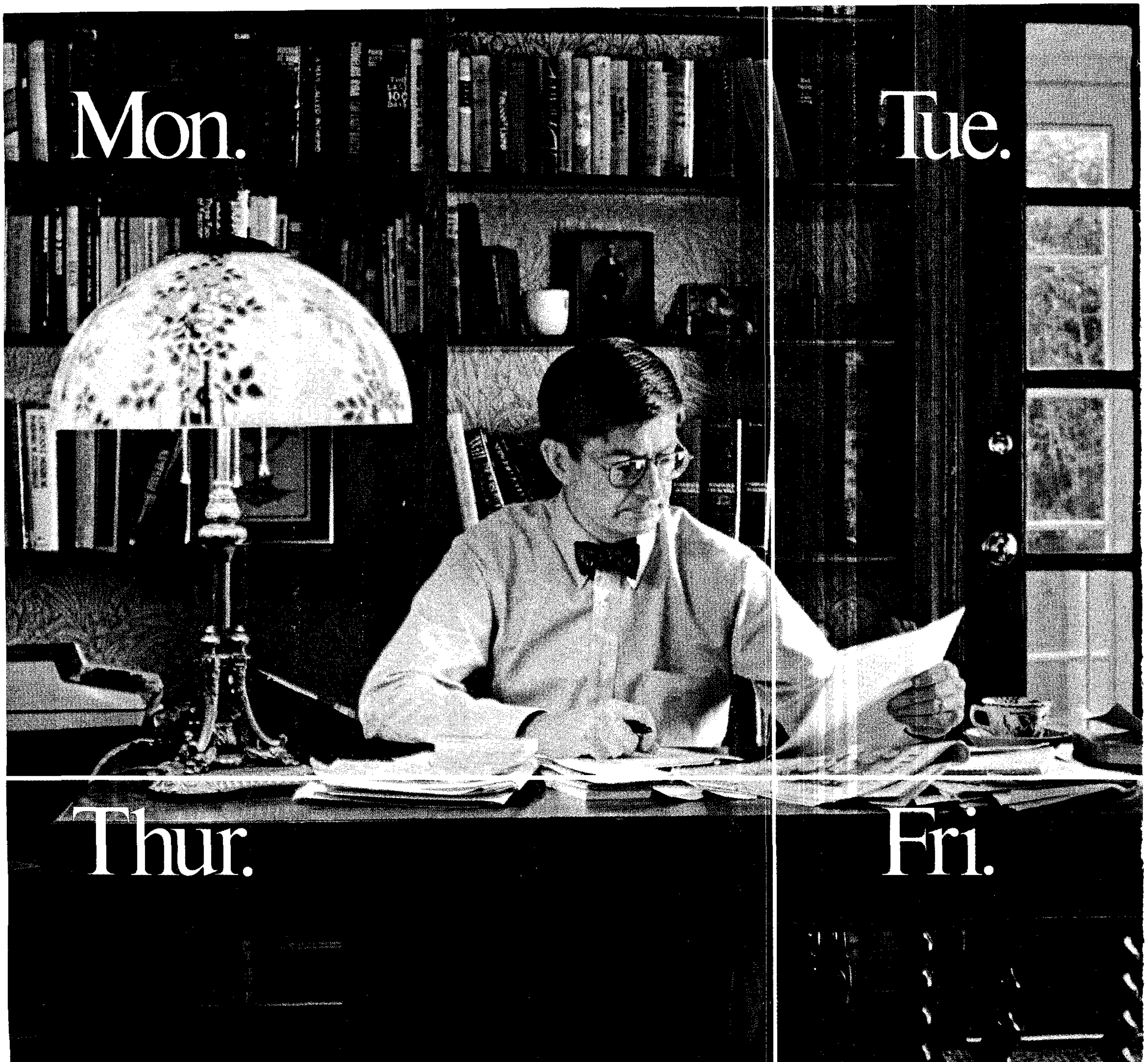
Independent effort: Golda, *with Ingrid Bergman, was an Operation Prime Time production.*

"Every few years, as cyclically as the seasons, people talk about the emergence of a fourth network," says Bill Tenebruso, senior vice-president of the Kenyon & Eckhardt ad agency. "But no one has come close to the classic definition of network: simulcast programming almost around the clock. Sure, syndicators and ad hoc groups like Operation Prime Time can blanket the country, but not necessarily at the same time." (The stations that run their shows, being independent, aren't locked into broadcasting them at any designated time.) "The kind of network that advertisers envision," says Tenebruso, "one that would take into account the time-zone differences, with programming on at the same time around the country, won't work with just spit and glue." Nor will it work from the starting gun, predicts Marcella Rosen, senior vice-president and media director at N. W. Ayer, "unless we skew the definition to mean a major programming alternative without being quite so total. Even three hours every day is an enormous block to fill."

A fourth network was not possible before because no one owned a powerful enough nucleus (federal law limited one owner to seven TV stations); there weren't enough independent stations in contiguous markets to allow blanket coverage—and there wasn't enough quality programming, says Stephen Leff, executive vice-president and director of media services for the Backer & Spielvogel ad agency. Now, the FCC allows one owner up to twelve stations reaching at most 25 percent of the country. Also, says Leff, "independent suppliers have arisen to supply us with programming, satellite has solved the transmission problem, and, suddenly, a man with a string of strong owned-and-operated stations, an in-built programming source, and deep pockets has surfaced."

The reference is to Rupert Murdoch, the Metromedia stations, and Twentieth Century Fox. The stations and the studio will operate in tandem. Fox brings its syndicated shows (including *M*A*S*H*) and its film library, and Metromedia, according to Dick Block, its executive vice-president, is working to develop original programming—a national news show, a weekday travel show, a comedy showcase, and clones of network programs to mix with the network-series reruns that have been the stations' major fare.

The $1.7-billion Tribune Company also wants a bigger broadcasting branch on its media tree. Already the owner of top-ranked independent stations in Chicago, Denver, and New Orleans and strong No. 2's in New York and Atlanta, Tribune has been tantamount to a fourth network for three years. According to James C. Dowdle, president of the company's broadcast subsidiary, its acquisition of the top station in Los Angeles makes it the industry's fourth-largest network in terms of revenue and, reach-



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klyn. Hts., (718) 875-1647. Artwork and
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ing 19.6 percent of the nation's households, fifth in potential audience. (The six stations Murdoch and Davis bought reach 21.6 percent of the nation's households and rank fourth in audience potential.) Tribune Company already has an in-house programming unit producing the film-review show *At the Movies* and *Independent Network News*. It is readying its first prime-time action show, a cop series called *Dempsey & Makepeace*, and a new G.I. Joe cartoon series as joint ventures. It distributes the dance show *Soul Train*, and is a partner in Inday, two hours of regular features and news programs pitted against the networks' daytime game shows and soap operas.

Why the frenzy to be fourth? "Ego and money," says Michael Drexler, executive vice-president in charge of media at Doyle Dane Bernbach. "Despite the erosion in viewing" (network audience shares have dropped from 90 percent ten years ago to around 70 percent today), "a softness in the third quarter" (a lot of clients are canceling commercials), "and a dismal-looking fall season, the networks aren't crying." Far from it: Last year, the ABC Broadcast Group reported revenues of $3.3 billion, up 26 percent over 1983, and pre-tax earnings of $427.8 million, up 17 percent; the CBS Broadcast Group's revenues were $2.7-billion, up 13 percent, and pre-tax earnings $408.6 million, up 40 percent; and at NBC, revenues rose 13 percent, to $2.37-billion, and pre-tax earnings 40 percent, to $218.1 million. "No," says Drexler, "their streets have been lined with gold because advertisers have been paying more for less. Just this year, prices have started to reflect the smaller audiences. Season-to-season price increases used to run 15 percent or more; now they're in the 7 to 8 percent range."

Surely a fourth network would drive those prices down even farther—or at least provide a cheaper alternative to advertisers, just as the unofficial fourth network has over the last decade. That network is called barter syndication, and it's hot—$500 million in annual business (though cool compared with network television's $10 billion yearly). How does it work? Syndicators line up stations in as many markets as possible to broadcast a program they produced or bought the rights to. They then sell time within that program to national advertisers and give the program—with the ads in place—to the stations, leaving about half of the ad slots open for the stations to sell locally. (The networks give their affiliates 60- to 90-second station breaks to sell.) For both the stations and the advertisers, barter is a sweet deal: The shows generate large audiences and ad revenues—and remember, the stations don't pay for the programming. As for the advertisers, they can place their spots before wide audiences for rates that, usually, are at least 20 percent below those of the Big Three. "We are a price club against the networks," says Henry Siegel, president of LBS Communications, a nine-year-old syndicate that distributes *Fame* and *Too Close for Comfort*. "We're now programming 40 hours a week, but in five years we should be up to 60. I imagine that by then, you won't see just a fourth TV network, but six or seven majors, built on syndication."

Or on cable, prophesy some advertisers. But that scenario seems unlikely, since only 45 percent of the country is now wired for cable. Normally, national advertisers think at least 70 percent coverage when they think network, says Dennis Gillespie, senior vice-president of marketing at Viacom Enterprises and president of the Advertiser Syndicated Television Association. Each of the current superpowers covers over 90 percent of the country, and some syndicated shows guarantee 80 percent coverage.

Then there are those who say that audience interest can't support a fourth network. "As it is, the Big Three are having trouble garnering shares and coming up with quality shows," says Richard Kostyra, senior vice-president at J. Walter Thompson. "The failure rate for new shows is over 75 percent. How can a less well capitalized fourth network do what the other three have been unable to?"

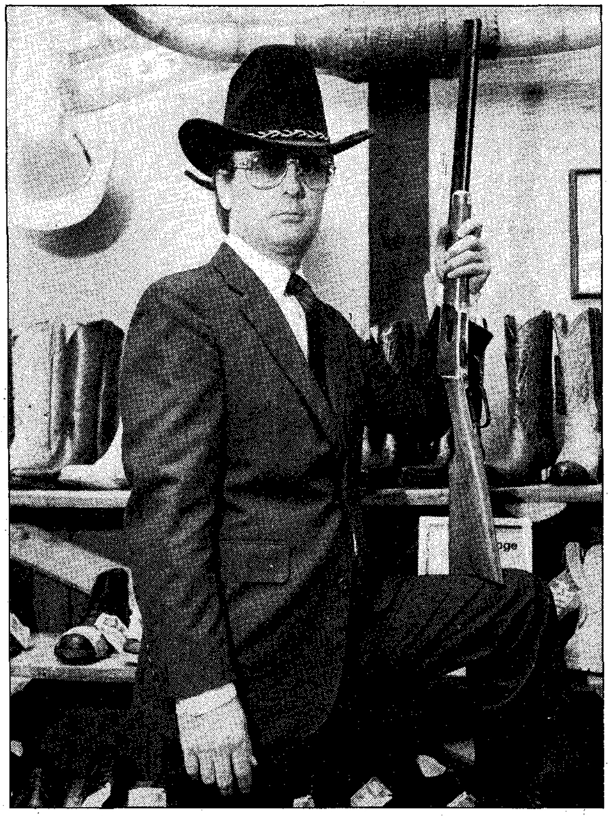
Even if it could, there are other hurdles. "There aren't sufficient independents to become affiliates of a fourth network," says Roger Rice, president of the Television Bureau of Advertising. "There are 907 commercial TV stations in this country; 640 of them are already affiliated. And many of those that aren't don't want to be. They make far more money going it alone, buying their own programming and selling all the advertising spots themselves." Indeed, in the last few years, he says, five stations have given up their affiliate status to become independents.

Assuming a fourth network would be able to overcome those obstacles and meet advertisers' stringent criteria for audience size and amount of regular programming, what would it program? Probably more of what's already on the air, say the admen, though with an emphasis on movies. "They'd be smart to attract audiences that are elusive to advertisers now," says Rosen, noting that MTV did that with the young, and business magazines with middle and top management. The key, say the advertisers, is programming what people like.

Would advertisers welcome a fourth network? Yes and no, for television is a supply-and-demand business. "More alternatives would tend to lower the cost of commercial time," says Drexler. "But there's only so much programming out there. Competition for existing shows will drive up costs. It's catch-22." ■

The Bottom Line/Dan Dorfman

A GRANVILLE WHODUNIT



Don Wolanchuk: *"I did the work and [Granville] got the credit."*

The Case of the Hot Hand

LAST JANUARY, JOE GRANVILLE, THE flamboyant investment counselor, signed a copy of his book *Reflections of a Stock Market Prophet* for a colleague. Granville's inscription read, "For my very good friend, Don Wolanchuk, who I consider to be one of the greatest technicians in the world." That was quite a compliment from the man who boasts that *he* is the world's greatest technical analyst—a specialist who tracks various market indicators to determine the best times to buy or sell.

Wolanchuk, 45, is a former stockbroker who now sells cowboy boots for a living from his small, family-owned Chester Boot Shop in Roseville, Michigan. What makes the book inscription significant is that Wolanchuk claims that he—not Granville—was responsible for a string of timely and accurate short-term, buy-and-sell signals in the *Granville Market Letter* last year.

Many of the newsletter's calls were uncanny—particularly the mid-July buy signal that preceded an early-August runup of more than 100 points in the Dow. Indeed, after several years of giving disastrous investment advice, the weekly Granville letter was named 1984's number-one market timer among all market newsletters. The rating was made by *Hulbert Financial Digest,* a well-regarded Washington, D.C., outfit that tracks performances of the leading investment newsletters.

"I did the work and [Granville] got the credit," says Wolanchuk, who called me, hoping to get recognition for his efforts and to raise money to back his own advisory service.

Granville ridicules Wolanchuk's assertions. He acknowledges that Wolanchuk worked for him for a "limited time." But he says that all Wolanchuk did was "to compile some volume statistics," chiefly on the 30 Dow stocks, on the Dow Transport average, and on a gold index. Granville emphasizes that "all the final market decisions in the letter have been and always are mine."

This dispute aside, Wolanchuk has his own problems. In an unrelated matter, he's being sued for alleged churning. Nonetheless, based on my checking of his claims, his story is worth telling.

It's not unusual for an investment counselor to get help from outside sources, but Wolanchuk's claims are something else. He says he worked for Granville from November 1983 through April 1985; during that time, Wolanchuk says, "every major call" Granville made came from the Wolanchuk shoe store. He says he spoke to Granville five or six times a day while he worked for him, and was constantly feeding him information. "I ran up about $5,000 in phone bills last year," says Wolanchuk.

What's more, Wolanchuk insists that some paragraphs he wrote actually appeared in the newsletter from time to time, despite the assertion on the top of the first page, "Written solely by Joseph Granville."

Wolanchuk says he first met Granville in 1980 at an investment seminar in Michigan. Later, he told Granville he had been doing technical work and had refined one of Granville's market barometers to the degree that he could pinpoint short-term swings in the equity and gold markets. (Wolanchuk declines to spell out the specifics of the barometer except to say it includes the volume of the 30 Dow stocks.) When Granville saw the work, Wolanchuk says, "he liked it and he paid for it."

According to Wolanchuk, Granville paid him $1,000 a month, starting in November 1983, to furnish buy-and-sell signals for the Granville letter. A month later, Wolanchuk says, a gold-trading indicator was added to the letter under his supervision. On June 25, 1984, in a written agreement, the two men set up a daily-options alert service. They charged subscribers $2,000 a year and agreed to split the profits evenly.

The wording of that agreement suggests that Wolanchuk did much more than "compile some volume statistics" for Granville. Under the agreement, Wolanchuk was required to provide the technical information that would be utilized on the hot line to advise subscribers of the company's recommendations; moreover, Wolanchuk was required to provide that information every day by five in the afternoon. Wolanchuk says that the options service alone ultimately made him about $30,000.

Granville was obviously excited over the results of this service, and he actively promoted it. He called it his A-Dis Trading Barometer and claimed it could give accurate short-term market signals. (The service still exists, though Wolanchuk is no longer associated with it.)

Wolanchuk gave me the names of four stockbrokers, who, he says, provided him with a lot of the volume data that led to his market buy-and-sell signals in the Granville letter. All four confirmed they had provided Wolanchuk with the data, and each spoke positively of Wolanchuk's ability to call short-term market swings.

One, Larry Haimsohn, is an amateur technician and a broker at the Boca Raton, Florida, office of Printon Kane & Company, a firm dealing in government securities. Haimsohn told me he follows most of the good technical analysts. "Wolanchuk is one of the best around," he says. Haimsohn insists he has no doubt that Wolanchuk was making many of the calls in the *Granville Market Letter,* since Wolanchuk would consistently tell him in advance what would appear in the letter.

Paul Bozymowski, a stockbroker at San Diego–based Value Equities Corpo-

Photograph by Michael E. Samojeden.

ration, who works out of an office in Southfield, Michigan, used to work with Wolanchuk when the two were brokers at a regional firm, First of Michigan. Bozymowski describes Wolanchuk as "a top-notch technician." The two of them worked together in refining the Granville trading-volume barometer. In mid-1983, Wolanchuk was fired by First of Michigan for failing to do enough brokerage business, Wolanchuk and sources at First of Michigan told me. Afterward, Wolanchuk and Bozymowski continued working on the barometer, which Bozymowski claims is now accurate about 73 percent of the time.

"Joe [Granville] never was a short-term trader," says Bozymowski. "There's no ifs, ands, or buts that Don called all those short-term signals for Joe. I'd swear to that on a stack of Bibles."

If Wolanchuk was that good, why did Granville abruptly end the relationship last April 30? He did so through two brief letters from his office.

The two men offer differing stories. Granville told me he scrapped the relationship after learning that an ex-client of Wolanchuk's—Kenneth Thompson, a retired AT&T employee—had recently sued the broker, charging that Wolanchuk had churned (or excessively traded) his account.

"I dumped him immediately when I found out," Granville says.

For his part, Wolanchuk says he had told Granville of that suit, and that Granville had pooh-poohed it, saying, "It happens to everybody." Wolanchuk says Granville also knew that he had been fired by First of Michigan before the two entered the agreement. Wolanchuk speculates that Granville cut him loose because "Granville's ego might have gotten in the way—Joe thought I was taking over the letter, since I was doing the work while he was off writing books."

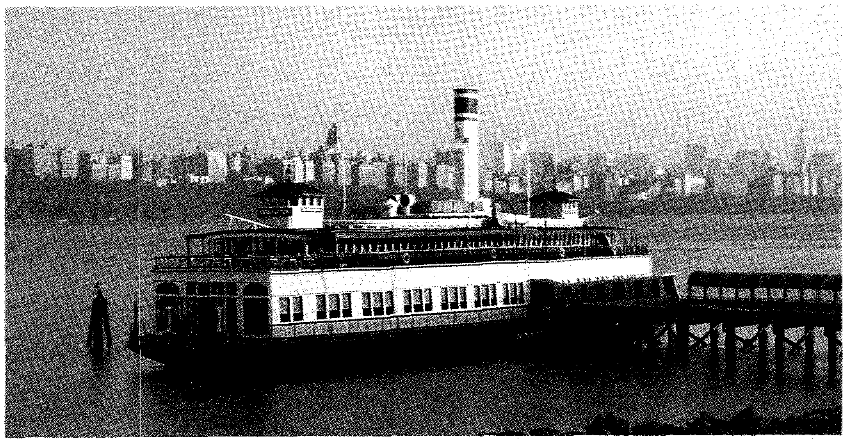
(Wolanchuk describes the churning suit as "sour grapes," but Michael Lebow, the lawyer representing the plaintiff, Thompson, claims Wolanchuk pushed Thompson into options in which he lost over $20,000, and made a series of unauthorized trades while Thompson was on vacation. "We're suing for return of capital, plus damages," says Lebow.)

Wolanchuk insists that he's hurt over the split-up with Granville. "I used to love Joe; he was like my second wife. I used to talk about him to everybody."

Lost love aside, the big question remains: Was last year's hottest market timer Joe "I'm the Greatest" Granville or an unknown boot salesman in Roseville, Michigan?

Another big question: How do the two men see the market? Granville says he's extremely bullish for the next one to three months, though ultimately he sees the Dow collapsing to below 600. Wolanchuk's view: "My signals say sell." ■

Binghamton Ferryboat Restaurant



Listed in the National Register of Historic Places

Built in 1906 at a cost of $211,478, with a capacity of 986 passengers and 24 automobiles, she ran continuously between Hoboken, N.J. and Barclay Street in Manhattan until 1967.

Enjoy fine dining in an elegantly restored Victorian ferryboat adorned with the stained-glass and brass fittings of a bygone era. Experience fine food, landmark atmosphere, *and* an incomparable view of the New York Skyline!

Moored on the Hudson River Overlooking the New York Skyline
FINE FOOD & SPIRITS 3 Mi. S. of G.W. Bridge (201) 941-2300

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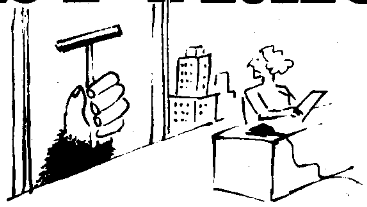


MEDIA

DO THEY WAG THEIR TAILS?

WE'RE IN "THE BUSINESS OF nurturing the best breed of pups around," begins the release. "Our pups lead their packs—in school, at home and in their communities. They're intelligent, hard-working. They like to try new things. Most importantly, they're loyal."

Akitas of Distinction? Uh uh. They're the pre-urban professionals who make up the readership of *TeenAge* magazine, which seems determined to introduce an acronym even more awful than "yuppie." *TeenAge* magazine's media kit defines a pup as "1. young person, male or female, usually aged fourteen to eighteen, characterized by particularly strong ambition and/or leadership capabilities. Most often linked to middle- and upper-class American families. Noted for early maturation and strong consumer habits. 2. a reader of *TeenAge* magazine."

It is, after all, a dog-eat-dog world. B.K.

BRIEF LIVES

THE RIGHT CHEMISTRY

IT WASN'T WHAT THE RUSSIANS WERE expecting. An attractive dark-haired 33-year-old professor of inorganic chemistry was about to lecture twenty distinguished scientists in Moscow about DNA.

"I don't think the Russians were used to seeing a young chemist or even a woman chemist," Jacqueline K. Barton recalls. "You could tell they were giggling a little when they called me 'professor.' "

The giggling stopped when Barton started to discuss her work. In the past few years, she has become one of the most important young scientists probing the mysteries of deoxyribonucleic acid, which determines the genetic characteristics of a cell. While the rest of us have been trying to figure out the average half-life of a Yankee manager, Barton, an assistant professor at Columbia University, and her graduate students have been using metal complexes to explore the DNA helix. Last month, she became the first woman ever to receive the National Science Foundation's Alan T. Waterman Award, which will give her grants of $100,000 for each of the next three years.

In presenting the award, Erich Bloch, the foundation's director, praised Barton for having "developed the experimental tools" that could potentially affect "the future course of scientific research in this area."

Barton, a small woman with an engaging smile, tends to be a bit more modest. "We are trying to find out more about the way nature works," she says. In her research, she designs small molecules that bind to and probe parts of the DNA structure. "But I like the way the helix looks too," she says.

The daughter of the late New York State Supreme Court justice William Kapelman, who tried the Son of Sam case, Barton began studying science at the Riverdale Country Day School; before coeducation started there, she had to travel to the boys' campus for extra science classes. After being graduated from Barnard College, she got her Ph.D. at Columbia and taught for nearly three years at Hunter College.

Barton lives on the Upper East Side with her husband, Don, a pediatrician at Mount Sinai Hospital. Right now, she's using her award money to buy new equipment and to bring more graduate students into the labs. "It's *their* work that's been recognized," she says. "I just have the ideas."

So far, she has no plans to go away for the summer. "I'm having too much fun here," she says. "Too much of the time, people think about chemistry in terms of toxic waste and carcinogens. But I'm more interested in the romance of chemistry." PETER BLAUNER

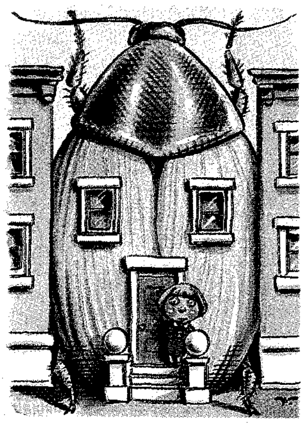
TRUE TALES

The Joy Of Owning

MY NIECE HAD RECENTLY bought a brownstone in Park Slope and seemed to be getting great joy out of doing the renovations. So I was surprised to hear her complain bitterly about the roach infestation she had encountered.

"But surely you are used to that," I said, thinking back on the series of apartments she had lived in.

"You don't understand," she said. "Before, I just rented roaches. Now I *own* them!" ROMAINE HOROWITZ



Photograph by Don Hamerman. Illustrations: top, Guy Billout; bottom, Michael Witte.

RADICAL THINKING

Turning the Tables: A Modest Proposal

I'M NOT AS FANATICAL AS the man who's been going to "21" for lunch every day for 50 years, but I do have a favorite restaurant. The food is great, nobody I want to avoid goes there, the owners and waiters have become my friends; it is as close to perfection as a New York restaurant can be. There's only one problem with the place—other people have discovered it.

Until recently, they had the good grace to appear in twos and threes and at staggered intervals. Now, however, waves of them are washing in at 8:30 or 9 P.M. *Mirabile dictu,* they have reservations.

These reservations are, suddenly, worthless. This is okay for the arrivistes—it confirms they're in a hot place. For me, it was a shock. And it came, of course, at the worst possible time.

The other week, after months of back-and-forth phone calls, a Hollywood producer flew east, the better to work out the details of a project that will, we all agree, catapult me into a serious tax situation. He suggested that we meet for dinner, and I proposed my old standby.

"You can get a table there?"

"In the bag."

I called the restaurant, made a reservation, and smugly began to contemplate pushing my first-draft price higher.

Need I say that when we convened, the restaurant looked like the interior of a Japanese bullet train? I asked the producer if he'd like a drink at the bar. He didn't drink. I looked around in vain for someone he might talk to while I tried to press through a wall of flesh to confer with the owner. But I recognized no one.

It took five minutes for me to reach the owner. He was harried and helpless, in no condition to be berated. "Ten minutes," he said—as he would say three more times before we fled. The restaurant we went to was also crowded, but its owner, a woman who understands the needs of those who toil in the glamour professions, long ago learned to keep a few choice tables free for her friends. To her eternal credit, she upgraded me to that status, seating us right away.

I tried to think of $100-million grosses as I trudged home many hours later, but my mind kept returning to that wise saloonkeeper's empty tables. Why couldn't the owners of my favorite restaurant find a way—a democratic way—to ensure a mix between those who'd helped build its reputation and its more recent converts? Why, to be blunt, couldn't my favorite restaurant hold a table for me?

This is, in New York, a real dilemma.

I think I've solved it.

Co-op the tables.

Think this through with me: The average table for four at my favorite restaurant turns over three times a night. Each check, let us say, is $200. Between the hours of 7 P.M. and midnight, the table grosses about $600. Let's say the restaurant makes a 15 percent profit—the net to the owner from each table each night is $90. In a 30-day month, that comes to $2,700, making the yearly cost of the co-op table $32,400. The maintenance—the 15 percent tip for the waiters on each table's gross revenue—comes to another $32,400. So you're responsible for $64,800 a year.

THIS IS MORE OF A commitment to a single restaurant than most of us are prepared to make.

What to do with all these extra meal times?

Time-sharing.

At my favorite restaurant, for example, I propose that those who frequented the place between 1982, when it opened, and 1984, when it hit big, get first dibs on the tables. To be fair, no more than 5 or 6 tables in a 50-table restaurant should be co-op'ed.

Once you have a core group of table owners, it's easy to work out a scheduling procedure. For dinner reservations, priority goes to those who own tables and call before 3 P.M. But at the stroke of three, all bets are off—non-reserved co-op tables are released to the public. Which is fine: Each time yours gets snatched up, you get a $60 credit—the equivalent of the owner's profit and the waiter's tip—against your annual obligation of $64,800.

A crafty co-oper may try to reduce the financial bite by letting the arrivistes take his table at every seating. This would cut his cost—but also his social visibility. It costs a co-oper an extra $30—the owner's profit—for the privilege of using his reserved table (and, of course, he pays the tab and tip).

So, should a co-oper use his table, say, three times a week, the marginal cost to him would be 156 x $30 = $4,680—a small price to pay each year for knowing you can *always* have your table when you want it.

When I proposed this idea to some friends, most laughed, which is why they are—and will remain—poor. But a more attentive friend reminded me that one of the ways Donald Trump wanted the city to finance a new stadium was by co-oping the seats. And if Trump is on to an idea, it's got to work.

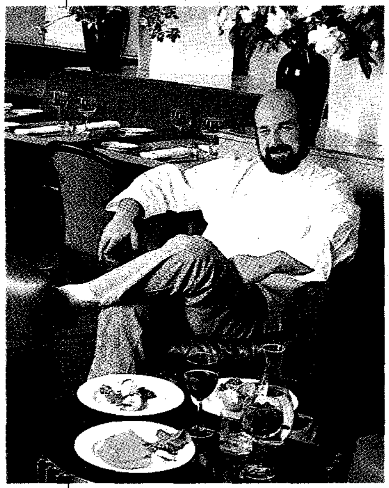
I'm not sure about the ethics of Trump's stadium notion, but if it keeps him busy until my favorite restaurant goes co-op, I'm all for it. Because once I've closed on my table, I will hype this place to the stars, yeah, even unto the penthouses of Trump Tower. Soon the inevitable will occur: Trump himself (okay, his secretary) will make a reservation. Fine by me. Long before that call, I'll have instructed the maître d' to rent him *my* table.

Little me! Subletting to Donald Trump! For what I intend to charge, I could dine out on that one for quite a while. JESSE KORNBLUTH

Illustration by Peter de Sève.

CHOW

Chefs on the Move



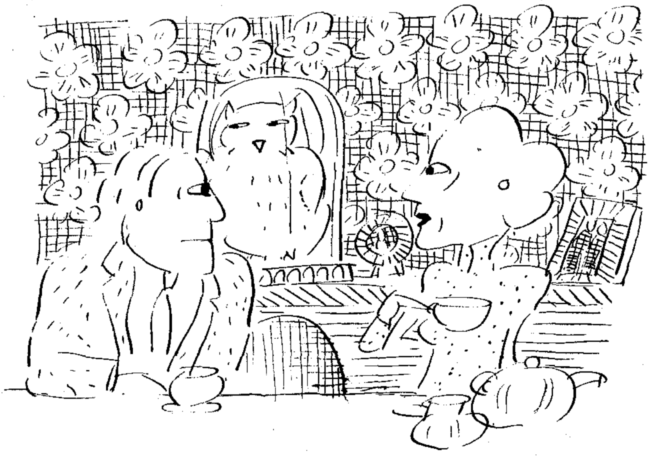
Larry Forgione

AFTER MONTHS OF looking, owners Ian Schrager and Steve Rubell have picked Larry Forgione, owner-chef of An American Place, for the food services at Morgan's, the hotel at 237 Madison Avenue, near 38th Street. On June 10, the first of the hotel's restaurants, Morgan's Bar, will open (without a liquor license, which is still being sought), with seating for 50. The menu is all-American: Buffalo-style chicken wings, salads, and grilled foods. Prices will range from $5.50 for finger food to $23 for entrées. The place will be open for lunch Monday through Friday and for dinner daily from 4 P.M. to 1 A.M.

THE NEWEST ITALIAN restaurant in town is Azzurro, at 1625 Second Avenue, near 84th Street. It's a sliver of a space—there are 43 seats—owned by the Sindoni family: mother Maria Maddelena and her sons, Marcello and Vittorio. The menu's mostly Sicilian, with specialties like fried artichokes in garlic and oil for $5, and spiedino made with Marcello's mozzarella for $6. Pastas cost from $8.50 to $11. Azzurro is open for lunch Monday through Friday and for dinner daily from 5:30 to 11 P.M. There is also no liquor license yet. BARBARA COSTIKYAN

"A NINETEEN-YEAR-OLD restaurant can use a shot in the arm once in a while," Maxwell's Plum owner, Warner LeRoy, says. So he has hired chefs Mark Peel and Nancy Silverton away from Spago. Come September, Peel, a veteran of Ma Maison and Chez Panisse, plans to revamp Maxwell's "dull" menu. He insists he won't re-create Spago's "California cuisine." "Don't look for mesquite under the grill," he says. M.O.

PEN & PENCIL



"No. Mr Grout. As a matter of fact, I don't think we live in a totally plastic environment."

ANTHONY HADEN-GUEST

TRIVIA

WERE THEY ALIVE TODAY, how old would these people be? Marilyn Monroe, John F. Kennedy, James Dean, Elvis Presley, Maria Callas, Robert F. Kennedy, Billie Holiday, Sal Mineo, Malcolm X, Jackson Pollock, Lenny Bruce, Judy Garland, Sylvia Plath, James Agee, Howard Hughes, Sharon Tate, Buddy Holly, Jackie Robinson.

Monroe, 59; J.F.K., 68; Dean, 54; Presley, 50; Callas, 61; R.F.K., 59; Holiday, 70; Mineo, 46; Malcolm X, 60; Pollock, 73; Bruce, 59; Garland, 63; Plath, 52; Agee, 75; Hughes, 79; Tate, 42; Holly, 48; Robinson, 66.

DANCIN'

Tap Sisters

Coles (left) and Goldberg (center)

'MY BIGGEST compliment has always been, 'Boy, you can tap like a man,'" says Jane Goldberg, founder of the Changing Times Tap Dancing Company. "Only lately has my consciousness been raised about women's feet."

And so, on an afternoon not long ago, six women and one baby were running through "Post Partum Blues," a number in Changing Times's latest show, "Sole Sisters," the all-woman tap review that will be at the Greenwich House June 26, 27, and 28. "Ba dee ba bee dop ah," counted Sarah Safford as she held her six-month-old daughter on her shoulders and executed a few paddle-and-rolls.

Women tap dancers, traditionally relegated to chorus lines, have never got much recognition. "Sole Sisters" is designed to change that. It will include young whizzes and such old-timers as Marion Coles, wife of "Honi" Coles and a former Apollo chorus-line dancer.

Goldberg got the tapping bug in 1973 in Boston, and when she moved to New York shortly after, she got old-time tap dancers (all of them male) to teach her what they knew. "I really had chutzpa," she says.

For the last six years, she and her company have been trying to promote tap with shows and publications, and with "By Word of Foot" classes taught by old masters. By now she's a little tired of hearing about tap's revival. "People are always saying, 'Oh, yeah, I hear tap is back,'" she says. "It's *here*."

AMY VIRSHUP

PRICES

HERE'S WHAT SOME THINGS cost around town these days:

☐ *Landscape With Rising Sun*, by Vincent van Gogh, $9.9 million at Sotheby's.

☐ Nabisco Brands, Inc., $4.9 billion.

☐ Six-year contract with football rookie Doug Flutie, $8.3 million.

☐ Eleven and seven tenths acres of land under Rockefeller Center, $400-million.

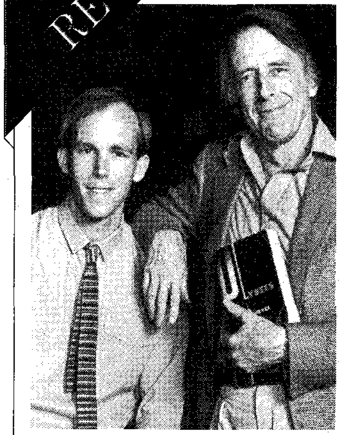
☐ Dustbin designed by interior decorator Sister Parish, $3,100.

Photographs: left, Don Hamerman; right, Martha Swope/Susan Cook.

RUTH RECOMMENDS

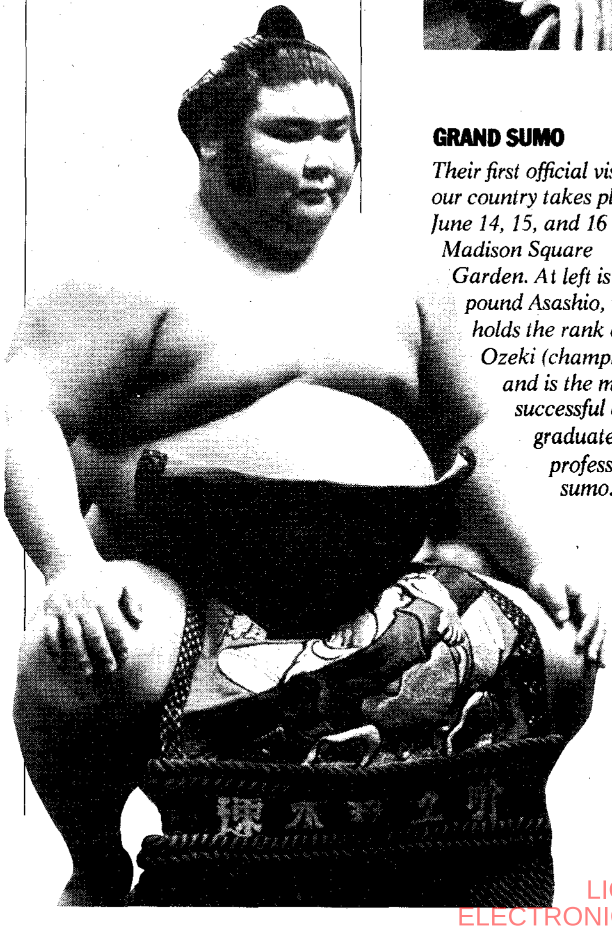
BY RUTH GILBERT

John Huston's eagerly awaited film, Prizzi's Honor, *starring Jack Nicholson and Kathleen Turner, is about a Mafia hit man who marries his female counterpart. It opens June 14 at the Sutton.*



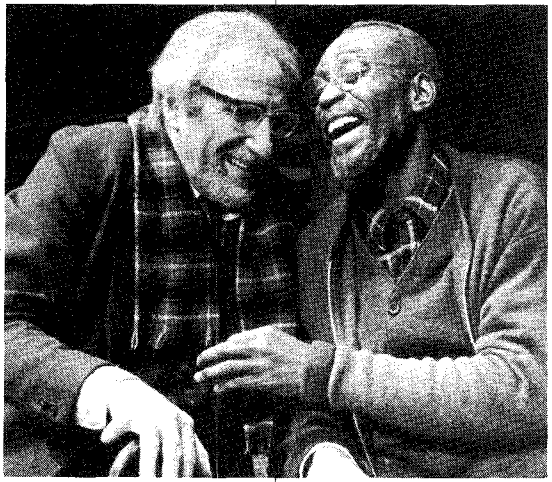
'BLOOMSDAY ON BROADWAY'

Symphony Space hosts an assortment of fine actors presenting bits from James Joyce's works relating to paternity. Why? Because the reading falls on June 16. The father-son team of Fritz and Tony Weaver participates.



'I'M NOT RAPPAPORT'

Judd Hirsch and Cleavon Little, as two youthful old-timers, reminisce on a Central Park bench. Herb Gardner, author of the hugely successful A Thousand Clowns, *wrote this charming comedy, now at the American Place Theatre.*



GRAND SUMO

Their first official visit to our country takes place June 14, 15, and 16 at Madison Square Garden. At left is 410-pound Asashio, who holds the rank of Ozeki (champion) and is the most successful college graduate in professional sumo.

'D.A.R.Y.L.'

At a secret government facility, a scientist tests the amazing abilities of Barret Oliver in this film about an extraordinary child who is perfect. It opens June 14 at Loews State and other theaters around town.

'ADAM SMITH IN THE NEW CHINA'

Subtitled "From Marx to MasterCard?," this hour-long special airs June 12 at 8 p.m. on Channel 13. Pictured are two employees at work in the Great China Shirt Factory in Peking, one of the sites Smith visits.

Photographs: top left, Gene Bagnato; center, Martha Swope; bottom right, Owen Franken.

New York

WHAT'S REALLY GOING ON

SPECIAL ISSUE

LIVING IN THE CAPITAL OF THE MODERN WORLD, NEW YORKERS ARE SATURATED WITH MORE INFORMATION THAN ANY OTHER PEOPLE IN HISTORY. DESPITE THAT—OR, MORE LIKELY, BECAUSE OF IT—IT'S ALMOST IMPOSSIBLE TO KEEP UP. THIS WEEK, WE'RE GOING TO TRY TO MAKE SENSE OF A LOT OF THINGS NEW YORKERS CARE ABOUT. WE'VE TRIED TO BE INFORMATIVE, NOT ENCYCLOPEDIC, AND BY NEXT WEEK, THERE WILL SURELY BE NEW NUANCES TO TRACK. STILL, THINK OF THIS SPECIAL ISSUE AS A SURVIVAL MANUAL FOR THE AGE OF INFORMATION OVERLOAD—A FAST-TRACK GUIDE FOR THE PERPLEXED.

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Keep
The Mayor
Mayor

ED KOCH IS PLAYING IT COOL FOR A CHANGE —AND COASTING ON POLLS THAT SHOW HIM FAR AHEAD OF HIS RIVALS.

POLITICS

THE CAMPAIGN? KOCH OF THE DAY

BY
MICHAEL KRAMER

NEW YORK IS PRACTICING THE POLITICS of invisibility these days. The election will be held as scheduled this fall—something about the law requiring it—but with summer almost here, even the rerun of the von Bulow case is getting more ink. There has been some real news, much of it bad: the Bernhard Goetz case, with its weird twists and turns; the allegations of misconduct by the city's chief medical examiner; the revelations of police brutality. By all the laws of politics, the mayor should be feeling the pressure. But he isn't. The latest polls have Ed Koch far in front of his rivals—by 45 points in one survey! The polls can be wrong, of course, and the race will surely tighten, but people who know about these things argue that Koch is unbeatable.

Ever since Koch became the Teflon mayor, wise men have stated the obvious: Only Koch can beat Koch. But Koch, it appears, knows this, too—and so is keeping cool. There've been a few idiocies, as when the mayor intimated that God had chosen him to govern, but for the most part, the one-liners have been banished. Ask Koch a question nowadays and you come away with a notebook full of statistics and boring commentary. Turn for help to the fabled Koch press machine and you learn that the mayor recently declared the seven days from April 22 through April 28 as both Audubon *and* Volunteer Week—or that Koch went to Rome in his capacity as "the representative of all New Yorkers" to witness John J. O'Connor's investiture as a cardinal.

A.P./Wide World.

REPUBLICAN AL D'AMATO, HERE DEMONSTRATING AGAINST THE REAGAN TAX BILL, HAS EMERGED AS A SCRAPPY SENATOR, WITH A STRONG SHOT AT RE-ELECTION IN '86.

"I'm someone who is not going to be punched without punching back," the mayor has said. But no one's been punching. Carol Bellamy, the City Council president eager to move up, has yet to throw more than the lightest of jabs. Bellamy recently spent about $100,000 for a week's worth of television commercials decrying the state of city services. Each spot ended with a nifty tag line: "A mayor should be able to do something about that." But Bellamy seems incapable of convincing anywhere near enough people that she is the one who could do it. She has raised *some* money, perhaps half a million dollars, but that is nothing compared to Koch's $2.5 million (and counting)—and the mayor has yet to spend a dime.

The other contender, Denny Farrell, a black assemblyman who doubles as the Democratic chairman of Manhattan, has even less money than Bellamy, mumbles inane nothings whenever he appears, which isn't often, and, among black voters, trails not only Bellamy but, incredibly, Koch too. It is true that Bellamy might make a race of it if she is able to face Koch alone in the September primary, and the rumors of a Farrell dive are everywhere. Farrell swears he won't quit, but his virtual disappearance may be tantamount to withdrawal.

For a time, it seemed that the race to succeed Bellamy as council president might provide the fireworks. But Ken Lipper, the millionaire former deputy mayor, remains a blip on the horizon—and Lipper's television commercials are so bad they may become museum pieces, rare footage of how *not* to run. Andy Stein, the highly visible Manhattan borough president and another millionaire, is the clear front-runner. Among the other candidates for council president, one, Angelo Del Toro, has already returned some illegal campaign contributions. Another, Israel Ruiz, owns the campaign's most memorable line. Before deciding to run himself, Ruiz had endorsed Del Toro. Asked about this apparent contradiction, Ruiz said, "So what?"

Looking beyond '85, the 1986 senatorial campaign promises more of the same, a walk for the incumbent. Republican Al D'Amato has emerged as a scrappy and effective senator and an adept fund-raiser—$3 million already. The Brooklyn district attorney, Elizabeth Holtzman, is expected to try again for the Senate. And there is a chance Geraldine Ferraro will run. But unless the economy turns way down, D'Amato's good for six more.

Of all the politicians around, the most interesting to watch is Mario Cuomo. After he beat Koch for governor in 1982, Cuomo's friends and supporters expected him to join them in trying to dump Koch from the mayoralty. They were wrong. Cuomo has his own plans—a likely run for re-election in 1986 and a presidential bid two years later. Cuomo has compiled a solid record, relations with the Legislature are good, and he and the mayor have come to work well together. The last thing Cuomo needs is a *new* mayor grabbing for headlines at the governor's expense. So the word has been passed: Mario's for Ed, Carol is dead.

Leaving aside the politicians, there is one significant piece of very good governmental news: The city is solvent again. A decade ago, New York was on the brink of fiscal collapse. This year, on May 15, the city sold nearly $600 million in bonds, the largest issue it has ever offered. And it sold those bonds easily. Investor response was so strong the interest rate was almost half a percentage point lower than anticipated.

The man most responsible for resuscitating the city is Felix Rohatyn, the financial wizard who for all intents and purposes really was the mayor of New York for much of the 1970s. After the bonds were sold, Rohatyn finally spoke the magic words: "I think it's time to close the chapter. It's a chapter that took ten years. It's over."

SHOW BUSINESS

KIDDIEPOP ONSCREEN, EXHAUSTION ONSTAGE

BY
DAVID DENBY

THE THEATER AND THE MOVIES HAVE just passed through periods of frightening commercial slippage, but they cannot be said to share a similar future. Next year may bring some hit musicals to Broadway and a few good plays, but by common (though not universal) agreement, Broadway is in terrible shape economically, and its problems are not likely to go away. The movies, on the other hand, may yet come roaring back at the box office this summer (the quality of the hits is another matter) and remain strong, despite some late-autumn dips, through the Christmas season.

The winter and early spring brought a few recognizable major films—*Witness, The Falcon & the Snowman, The Purple Rose of Cairo.* But what were all those *other* movies—those horror films and teen comedies and nowhere pictures with meaningless titles? Nearly all the films released so far in 1985 have already been forgotten.

One reason is seasonal strategy. The studios hold their most prestigious pictures for the fall, when the Oscars are not far away; so they have turned January through May 15 into a vast dumping ground. Some experts have also speculated that the recent large-scale increase in revenue from the cable and home-video markets has attracted new and ignorant investors to low-budget filmmaking, thereby increasing the number of formula pictures that aren't necessarily expected to do big business in the theaters.

Of the 40 summer features to be released by the major studios, 36 fall into the categories of fantasy, comedy, and action-adventure, an imbalance that reflects the box-office population: Americans under 25 accounted for 54 percent of the tickets sold last year. Hollywood is turning into a flesh market for the nubile. Dozens of extremely young actors, some of them semi-anonymous, appear in major productions; at the moment, Matthew Modine, Sean Penn, Matthew Broderick, and Molly Ringwald are given the best chance of real stardom.

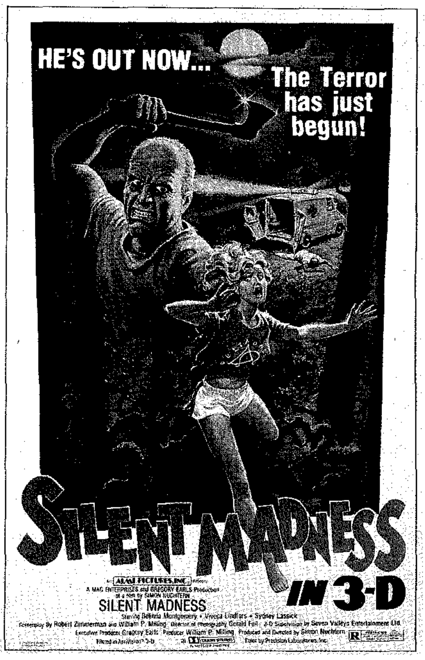
Alan Ladd Jr. hasn't been at MGM/UA long enough to put his mark on the studio's output, and the same could be said for Barry Diller at Fox (though Fox, after a long slump, seems in good shape). Universal's Frank Price (formerly of Columbia) is bringing out the first productions to show his stamp this summer. Paramount is in transition, Columbia is suffering from parent company Coca-Cola's interference, and Warners remains the most stable studio in town. Disney is signing up interesting people (like Paul Mazursky), Orion has contracts with relatively offbeat directors (Woody Allen and Susan Seidelman), and Tri-Star, struggling at the bottom, has gained commercial clout from Sylvester Stallone's *Rambo.* Steven Spielberg, with at least seven production deals in the works, is everywhere.

According to Gerald Schoenfeld, chairman of the Shubert Organization (it owns sixteen theaters, invests heavily in Broadway, and handles negotiations with the fourteen theatrical unions), the press has exaggerated the Broadway slump in the past season largely because there was no new, hugely successful musical. "From our point of view, it was a fine year," says Schoenfeld. Many disagree. Of the 32 productions in the just-ended Broadway year, only 7 were profitable or are likely to be in the future: *Hurlyburly, Whoopi Goldberg* (one-woman show), the Royal Shakespeare Company tour (limited run), *Biloxi Blues, Aren't We All?* (limited run), and—among the musicals—*The King and I* (revival) and *Big River* (which did well in the Tony awards). The rate of failure is no worse than in past years, but, as costs have continued to rise, the number of productions has decreased—from 76 in 1977 to 60 in 1981 to those 32 this past season. Straight plays are routinely capitalized at $700,000 to $900,000, and a musical can cost anywhere from $1.25 million (*Leader of the Pack*) to $4-million (*Grind*).

From London, plays by Michael Frayn, Tom Stoppard, and David Hare are heading to New York along with a bunch of musicals, but the West End has just experienced a season heavy on revivals and weak on new plays, a development that will hurt Broadway in the next two years.

"We are in the middle of an enormous historic decline," says the young independent producer Frederick Zollo. "It's certainly not cyclical or just a matter of needing a hit musical. There are plenty of good writers and good plays, but we're experiencing a deeply seated public rejection of the theater." And an older colleague, Arthur Cantor, who has produced over 100 plays since 1959, calls Broadway "a rapidly crumbling monolith—it will survive only in a peculiar, reduced state."

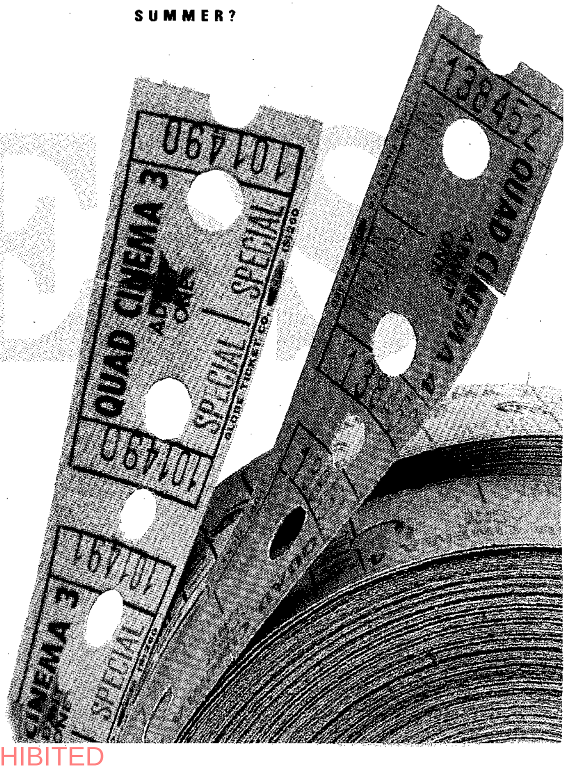
The difficulty and perversity of Broadway economics defy easy solution. An


HE'S OUT NOW...
The Terror has just begun!
SILENT MADNESS
IN 3-D

courtesy of Almi Pictures.

THE RECENT FLOOD OF HORROR SHOWS AND TEEN COMEDIES REFLECTS TODAY'S BOX-OFFICE POPULATION.

WILL THE MOVIE BUSINESS COME ROARING BACK THIS SUMMER?

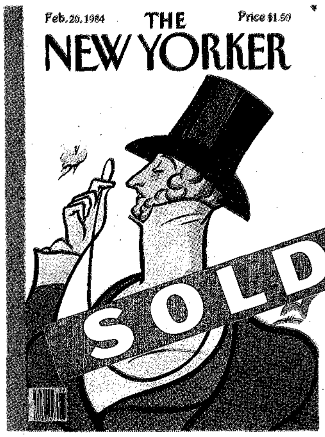


Copy photography by Donal Holway.

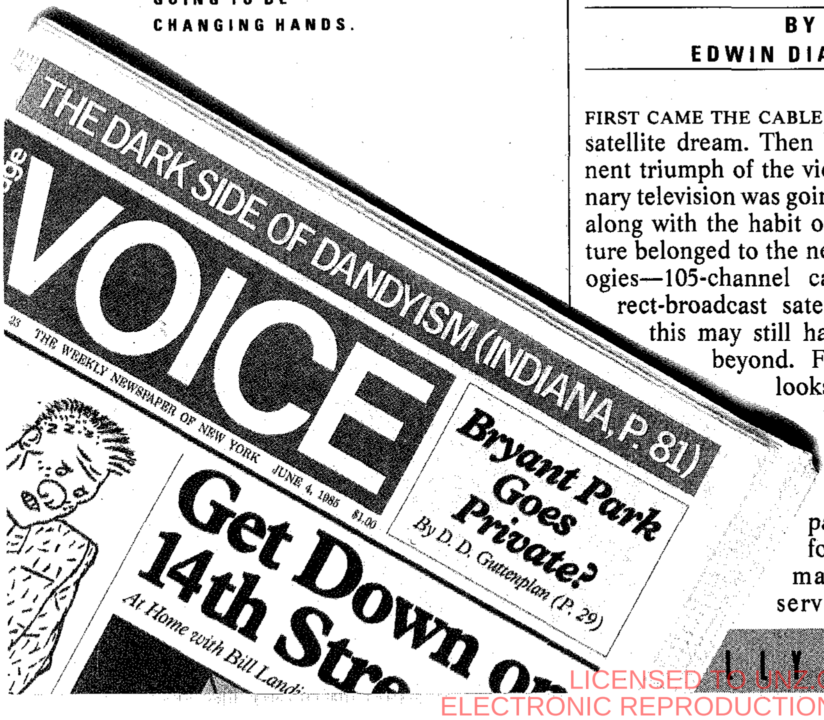
example: the half-price-ticket booth set up in 1973 in Duffy Square by the Theatre Development Fund and others was originally a high-minded attempt to aid the shows doing middling business. But the booth may have encouraged producers and theater owners to raise prices (in order to get a bigger half). The development of telephone credit-card buying has eaten away at advance sales. Less able to afford a strike than other industries, Broadway has suffered a continued escalation of union demands.

Most of the serious new American works will be produced in regional theaters, many of them subsidized and able to operate at lower cost. There are now strong companies doing new American plays in Chicago, Louisville, Seattle, Baltimore, New Haven, and Cambridge, and many young playwrights, rather than risk a production with a producer they may not know or trust in New York, will go elsewhere. New York's Off Broadway institutional theaters still put on plenty of good plays, though Off Broadway, itself suffering from rising costs and union demands, is beginning to require hits, too. As for Off-Off Broadway, it has been immeasurably hurt as a playwright's medium by an Actors' Equity decision. The decision says that actors can work for nominal fees if the playwright agrees, in the case of a second production, to use the same actors or pay them for three weeks at the rate of the second production. This has caused playwrights to withdraw new plays, and some regional theaters, planning to do a second production, have reneged.

THE BIG PLAYERS ARE WILLING TO PAY TOP DOLLAR FOR MEDIA PROPERTIES WITH ESTABLISHED CONSTITUENCIES.



THE *VILLAGE VOICE*, NOW OWNED BY RUPERT MURDOCH, IS GOING TO BE CHANGING HANDS.


THE DARK SIDE OF DANDYISM (INDIANA, P. 81)
VOICE
THE WEEKLY NEWSPAPER OF NEW YORK
JUNE 4, 1985
$1.00
Bryant Park Goes Private?
By D. D. Guttenplan (P. 29)
Get Down on 14th Stre
At Home with Bill Landi

MEDIA

NOW THE FRANCHISE IS THE MESSAGE

BY
EDWIN DIAMOND

FIRST CAME THE CABLE FABLE. NEXT, THE satellite dream. Then V-Day, the imminent triumph of the videocassette. Ordinary television was going down the tubes, along with the habit of reading. The future belonged to the new media technologies—105-channel cable systems, direct-broadcast satellites, VCR's. All this may still happen, in 2001 or beyond. For now, nothing looks more solid than the traditional media franchises: mass-audience TV, newspapers with high information content, mature magazines serving settled constituencies (and the advertisers who want them).

That is the key to understanding the acquisitive frenzy sweeping the media. If you sort through the big players and their megabuck deals—Mortimer Zuckerman's purchase of *U.S. News & World Report*, S. I. Newhouse and *The New Yorker*, ABC and Capital Cities, Rupert Murdoch and CBS divvying up the Ziff-Davis publications, Murdoch and Metromedia—then the pattern becomes clear. Like Willie Sutton, 1980s-style entrepreneurs know where the money is—in established, bankable media outlets.

The current wisdom holds that the new acquisitors have been paying too much for these franchises—Newhouse's $142-million for *The New Yorker*, Zuckerman's $164 million for *U.S. News* (and its real estate), Time Inc.'s $480 million for *Southern Living* and other magazines, the two dozen Ziff-Davis publications for $713 million, Cap Cities' $3.5 billion for ABC, and, most recently, the $1.4 billion paid by Murdoch and Marvin Davis for six Metromedia television stations.

In fact, Wall Street and the securities analysts have been putting too low a value on media stocks, looking at reported profits rather than at cash flow—operating income plus depreciation. It now turns out that certain accounting procedures that lower profits on paper have obscured the real worth of newspapers, magazines, and TV companies. These media thrive on a growing, advertising-driven consumer society. Advertising as a percentage of the gross national product has increased to 3 percent over the last decade; that means every time one dollar is added to the GNP, 3 new cents go for newspaper, magazine, and TV advertising.

But the real secret of media success for the present lies in the advantages of the franchise. This can be seen most clearly in the dominant local newspapers and major-market TV stations. Papers like the New York *Times* and the Washington *Post*, which command the upscale audiences, are as much city utilities as Con Ed and the phone company.

Local TV stations are franchises of another sort. Because TV viewing is so popular—the average household set stays on over seven hours a day—even the number-three or -four station in a market brings in operating margins of 30 or 40 percent. For example, Channel 5 in New York, just acquired by Murdoch and Davis, is ranked fourth among the seven VHF stations in the market, behind the three network-owned stations—yet still is estimated to be worth over $500 million. And several days after the Metromedia deal was announced, another media giant, Tribune Company, took a similar step, buying KTLA, the leading independent TV station in Los Angeles, for $510 million.

No one, of course, needs to run a

benefit for the TV networks yet. Over the past year, NBC entertainment programming moved past ABC to challenge CBS for prime-time leadership, but ABC remains immensely profitable.

Around the clock, in fact, there was good news for CBS. CBS News's Sunday show *60 Minutes* ended its seventeenth season, earning an estimated $70 million this year. In the nightly-news wars, the year's rankings mostly echo prime time: *The CBS Evening News* is still number one, with *NBC Nightly News With Tom Brokaw* just topping ABC's *World News Tonight* for runner-up. These three news programs have settled into affluent maturity, with their 30-minute formats essentially unchanged since the early 1960s. News executives at ABC and NBC periodically mutter about breaking the nightly lockstep—going to a longer newscast, integrating the national news with local newscasts, doing news later in the evening. But the success of the old form effectively postpones major change.

For all the strength of franchises, the wave of media buying and selling is certain to mean major changes. Under Zuckerman, *U.S. News* may mobilize the energy and talent to challenge *Newsweek* for second place, behind *Time,* in the news-magazine field. Subtle pressure to step down may be felt by 77-year-old William Shawn at *The New Yorker.* In New York, too, Murdoch has put the *Village Voice* up for sale, and the fate of the *Post* may not be resolved for a year or more.

WALL STREET

THE MANIA TO MERGE, THE JOY OF JUNK

BY
DAN DORFMAN

MERGER MANIA AND THE JUNK-BOND craze could be leading to a restructuring of corporate America.

To ward off corporate raiders and ambitious companies eager to get bigger, public companies are being forced to seek higher valuation of assets that are discounted in the marketplace. They are doing this through spinoffs of operations to shareholders, divestitures, outright liquidation, or sale of the entire company. No longer does a company need to be a great industrial concern to capture another industrial giant; all that's needed is the ability to borrow.

Yesterday, the investment elite went by the names of John D. Rockefeller and Andrew Carnegie. Today, it's the firebrands—T. Boone Pickens Jr. of Mesa Petroleum; Carl Icahn, the head of the Big Board brokerage firm of Icahn & Company; the Belzbergs, a trio of brothers from Canada; multimillionaire Minneapolis investor Irwin Jacobs; international financier Sir James Goldsmith—corporate takeover artists all, each out for the fast buck. And their ranks are growing. A comer: William Farley of Farley Industries, who's taking control of Northwest Industries.

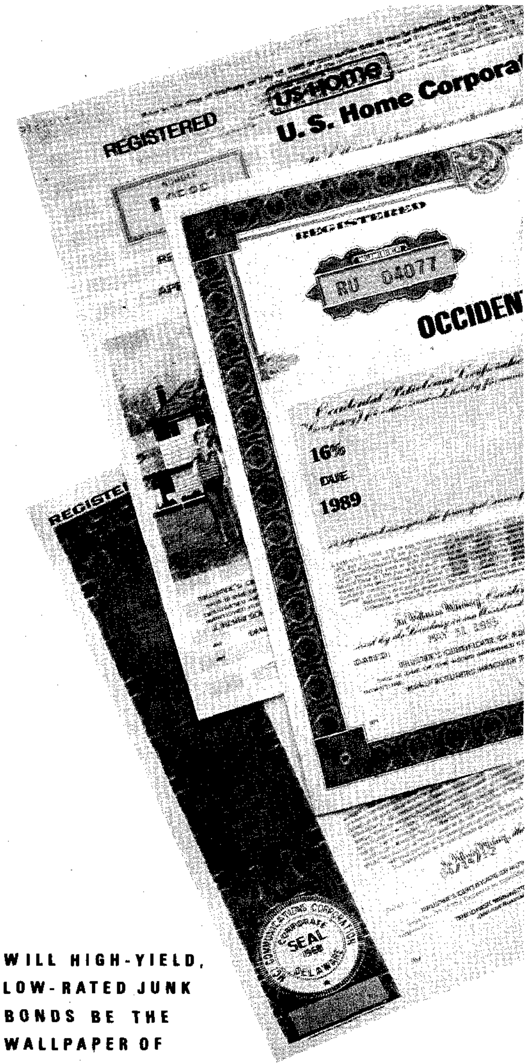
So barring legislation (unlikely in a deregulated environment), get ready for a flock of new takeover battles—notwithstanding the recent Delaware court ruling in the Unocal case. Chief among the companies that could be gobbled up or go the leveraged buy-out route, according to key players in the Wall Street takeover game, are Revlon, MCA, CBS (but not to pursuer Ted Turner), Colgate-Palmolive, AMF, ITT, RCA, Sperry, UAL, Hilton Hotels, Amerada Hess, Sun Company, Woolworth, and Warner Communications.

Who are the Wall Street players who count in the acquisition game? One powerhouse is Michael Milken, 39, Drexel Burnham Lambert's junk-bond whiz. Junk bonds are essentially low-rated, high-yielding (15 to 18 percent) debt instruments that are being increasingly used to finance takeovers. Milken is the kingpin, with incredible access to capital. Last year, Drexel Burnham is said to have underwritten nearly 75 percent of the $14.3 billion in new junk-bond offerings floated. Among Milken's biggest deals: arranging $2 billion for Mesa Petroleum's offer for Gulf Oil and another $1.2-billion for pudgy Saul Steinberg's run at Disney. Neither raid was successful, though the raiders walked off with big bucks. Milken's own take-home pay last year may have been as much as $25-million.

The viability of junk bonds is another matter. The big risk: With an economic downturn, the rate of return on the junk bond could be more than a company earns, forcing it to sell assets to service the debt. Such sales might be difficult in periods of poor business.

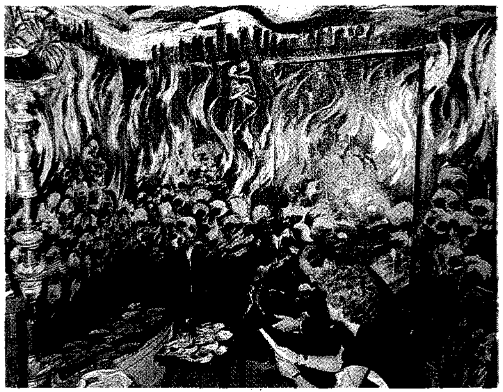
Merger mania—2,543 deals worth $122-billion were announced last year—has meant rapid expansion of Wall Street's arbitrage community. Arbitrageurs are the gamblers willing to ante up big bucks to back a takeover. There are roughly 250 of them, with an estimated capital of between $2.5 billion and $5 billion. The number-one player: Ivan Boesky, 48, said to be worth over $150 million. Boesky's latest move, sources tell me, is a big position in Gulf & Western Industries, betting on a possible takeover. (So, too, is Icahn.) At one time, Boesky held 8.7 percent of CBS, but he cut back to 4.3 percent after the network sued him, alleging illegal borrowings to buy its stock. The other powerhouse arb is Robert Rubin of Goldman, Sachs—all the other arbs simply play along.

Two well-known Wall Street figures could lose some luster. One is George



WILL HIGH-YIELD, LOW-RATED JUNK BONDS BE THE WALLPAPER OF TOMORROW?

Ball, the former E. F. Hutton president who now runs Prudential-Bache. P-B was awash in red ink last year, losing $104-million. The other is Sanford (Sandy) Weill, the well-regarded former head of Shearson, Loeb, Rhoades, now president of parent American Express. Weill, virtually out of power at both places, is said to be unhappy and will leave when his contract expires next year—or maybe sooner.



EAST VILLAGE CLUBS LIKE 8 BC OFFER POPULAR-CULTURE TRASH-AND-FLASH IN LOW-RENT SURROUNDINGS.

Beyond all the wheeling and dealing:

☐ Interest rates should keep dropping, given the fragile banking system, the slow U.S. economy, and the importance of avoiding a worldwide recession.

☐ The consensus is, the stock market's going higher, but don't bet your last buck on it. Further delays in enacting a sizable cut in the deficit and an acceleration of 1985 and 1986 earnings reductions by Wall Street analysts could trigger a drop in the Dow.

☐ The best guess on the federal deficit is that cuts will be modest, with the deficit running $175 billion in fiscal 1985 and about $150 billion in fiscal 1986.

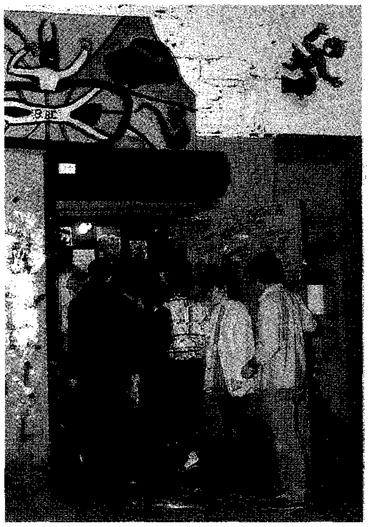
☐ Inflation should stay in the 4 to 5 percent range, with a possible jump to a 7 to 8 percent rate in late 1986 if the economy is more robust than expected.

☐ The U.S. dollar is expected to peak late this year or in early 1986.

☐ Federal Reserve chief Paul Volcker is likely to serve out his current four-year term, which ends in August 1987. "He likes the job," says one intimate.

☐ There's a good shot at tax simplification, with many compromises and a long waiting period.

☐ While the drop in interest rates is helping the banks and S&L's, many of them remain in a precarious state because of bum loans (notably real-estate, energy, and foreign loans). But, given the crises in Ohio and Maryland, the Fed is sure to step in to avoid any disaster.



LIGHTS BLOW OUT,
AMPS DON'T WORK,
A 'PERFORMER' SINGS
THE THEME SONG FROM
THE PATTY DUKE SHOW—ALL PART
OF THE 8 BC AMBIENCE.

THE NIGHT

HOW MANY WAYS CAN YOU BLINK A LIGHT?

BY
AMY VIRSHUP

FOR THE LAST YEAR, AREA HAS BEEN THE city's hottest club, but the life span of a nightspot in New York is short, and the attention of the night crowd wanders quickly. "Going to nightclubs," says one three-night-a-week clubgoer, "is like going to the beach—anticipation is half the fun."

A lot of people were waiting for the Palladium, Steve Rubell and Ian Schrager's new club on East 14th Street. It opened a month ago to a horde of media people, the old Studio 54 crowd (Bianca and Andy among them), and the new breed of clubgoers—many of whom had to pay to get into a club for the first time in years.

The Palladium is massive on every scale: Designed by Japanese architect Arata Isozaki and renovated at a cost of millions, the club—an old music hall—is sleek and impeccably detailed. The dance floor is surrounded by a three-story gridded arcade of translucent panels that light up in time to the music; two banks of 25 video monitors each hang from the ceiling; various curtains and backdrops are periodically raised and lowered; and the new art stars—Keith Haring, Francesco Clemente, Kenny Scharf, and Jean-Michel Basquiat—have all created works for it.

Whether the Palladium can succeed is open to question. First, the club has to overcome a legal challenge to its liquor license. Because Rubell and Schrager were both convicted of income-tax evasion, they would face problems getting licensed as owners. They describe themselves as consultants and insist that the license is held by the club's owners. But there's also a problem of time. Studio 54 was a novel invention, and it dominated the night scene in a way that no other club ever has. The Palladium—for all its spectacular technology—is merely a variation on a familiar theme, a state-of-the-art disco. In the years since Studio 54 was the overwhelming choice, the club scene in New York has fragmented to the point where it's unclear if any club can control the night the way Studio did.

In the East Village, on either side of Tompkins Square Park, 8 BC and the Pyramid offer popular-culture trash-and-flash in low-rent surroundings: Lights blow out, amps don't work, and the entertainment can range from a drag queen playing Queen Elizabeth I to someone singing the theme song from *The Patty Duke Show*. A host of newer and even lower-rent places offering similar fare have opened in the past year—Darinka, the Aztec, and Chandalier among them. At the World, a former catering hall on Avenue C and 2nd Street, occasional shows have attracted thousands of mohawked and black-leathered teenagers to see bands like the Dead Kennedys and the Butthole Surfers. (There are plans to open the World on a regular basis in the fall when its "consultant," who's had legal problems of his own, gets a liquor license.)

The old standards remain: On the weekends, Danceteria is filled by the bridge-and-tunnel crowd, but it still draws the fashionable to its special events and parties. Limelight and Kamikaze do, too. Uptown, the young, the urban, and the professional still dance to old Motown at the Surf Club, whose owners are planning a second East Side club for the fall. It will be called the Zulu

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THE PALLADIUM WAS AN OPENING-NIGHT SMASH, BUT CAN IT SUCCEED?

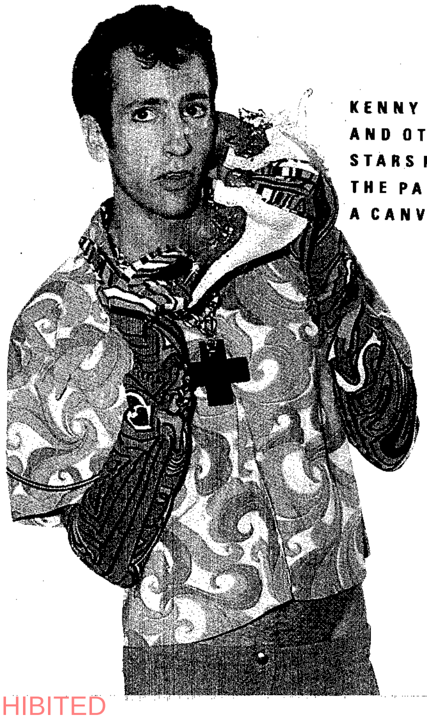
Lounge and will have a "jungle" theme.

Gone, however, are the days when everyone—white, black, or Hispanic—danced to hip-hop at the Roxy. Now the nightlife scene is segregated. There's a circuit of black clubs that few whites ever visit, and only a handful of blacks go to the white clubs.

Live music no longer really matters to most clubgoers, although Irving Plaza and the Peppermint Lounge (where Jim Fouratt, formerly of Danceteria, is now doing the booking) are presenting some of the best bands on the American underground scene. At both places, the crowd tends to be young, white, and male—the kind of people who still sing along when the D.J. plays Led Zeppelin. S.O.B.'s continues to draw an older crowd interested in African and Brazilian music.

Club owners need to draw the "fabulous people," the people who run from one club to another in search of what's happening, because in their wake will come the crowds of paying customers—the hipper yuppies, the kids from the boroughs and New Jersey, ordinary folks who will wait in line and pay their $15. (If you're well known on the club circuit, you can visit as many as ten places a night and never pay admission or the price of a drink—that's how club owners ensure that the "mix" is right. According to one, the perfect combination is "artists, designers, musicians, models, kids from the Bronx, Hell's Angels, and undercover detectives.") The true night people want excitement, stimulation, perhaps a little danger. And so, they are offered bathrooms where the boys and girls can turn on together in the stalls; the Beat Cocktail Lounge's changing locations (first an American Legion Hall, now an 11th Avenue neighborhood bar); Pizza-a-Go-Go's camp setting in a tacky pizza parlor with a Puerto Rican band playing in the kitchen; or various East Village spots scattered throughout a landscape of burned-out buildings.

And for those who crave even stronger environments, there are Vito Bruno's parties, which have drawn hundreds of people to locations as un-



KENNY SCHARF AND OTHER ART STARS MADE THE PALLADIUM A CANVAS.

Photographs by Volker Hinz.

likely as a loading dock, an East 23rd Street subway station (where Bruno set up a sound system with a "ghetto blaster," gelled the lights, and opened up a bar; he kept three stations under surveillance for weeks before deciding on the perfect spot), and the Williamsburg Bridge. (He also has his eye on two empty warehouses, "with broken floors and rats.") What's the allure? "Clubs are interesting, but you need something new," says Bruno, who began his club career at 2001 Odyssey (the Brooklyn disco in *Saturday Night Fever*). "People have seen it all, had it all. How many ways can you make a light blink?"

POLICE

STUNNING THE COPS, MUSCLING THE MOB

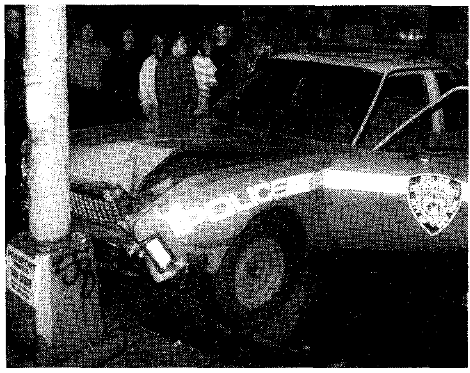
BY

NICHOLAS PILEGGI

MOB BOSSES LIKE PAUL CASTELLANO ARE FEELING THE HEAT OF TOUGH NEW ANTI-RACKETEERING STATUTES.

Michael Schwartz/New York Post.

COPS ARE CRASHING RADIO CARS AT A RATE OF ONE A DAY.



Marc Vodofsky/New York Post.

HAVE THE POLICE IN NEW YORK SPUN OUT of control? Has Rudy Giuliani, the only U.S. attorney ever to indict all five of the city's godfathers, finally got the mob on the run? Are the city's crime rates really down, or has the Police Department been monkeying with the numbers again?

The men dealing with the police scandal generally agree that the department is in terrible shape. Besides an unprecedented series of bizarre episodes—the stun-gun tortures, hit-and-run incidents involving police cars, shooting deaths of unarmed civilians—police-brutality complaints are way up. Widely publicized reports of the police commissioner's drinking bouts, womanizing, and absenteeism have not helped. Ben Ward seems to have cleaned up his act, but because of his explosive temper, he is still considered a loose cannon by many of the city's top police brass and politicians.

Part of the trouble, police officials say, is that far too many new cops have been introduced to the department without enough training or supervision. About half the current 26,000-member force has been on the job less than five years; 58 percent of the civilian complaints filed with the department have been made against cops with less than three years on patrol. Inexperienced recruits are crashing more than one radio car a day because a surprising number didn't know how to drive when they joined the department. They are losing about 100 guns a year. Many suburban-bred recruits had rarely been to the city before taking the police exam. (Forty percent of the city's cops now live outside the five boroughs.)

Police discipline and accountability plunged markedly when a large proportion of the experienced senior officers took early retirement during the mid-seventies budget crunch. They weren't available to season the thousands of young recruits who began filling the department's ranks four and five years ago.

During the pre-crunch days in mid-1974, there were 30,500 cops on the force, but by 1980 the department was down almost a third, to a low of 22,281. Today, the force is back to its highest level since 1976, and Mayor Koch's latest budget provides for an increase of 2,000, to about 28,000 cops.

The rookies, however, cannot take all the blame for the department's current woes. Some of the city's more experienced cops have been accused of brutality. (A sergeant was indicted in connection with the alleged stun-gun tortures, another charged with a hit-and-run death, and veteran cops were involved in the shootings of unarmed civilians.) While generalizing about isolated and unrelated incidents is difficult, there is a feeling among insiders that the day-to-day discipline in the department has declined severely and almost disappeared in some precincts. For all that, the kind of systemic corruption uncovered by the Knapp Commission hearings in 1972 has not returned.

Physical standards and some other requirements have been reduced to open the force to more women and members of minority groups. For instance, height requirements of five feet seven inches for men and five feet two inches for women were dropped entirely in the first unisex exam given in 1973, and in 1979 the age requirement was lowered from 21 to 20. Today, the only physical requirement is that there be "a medically sound relationship" between the height and weight of a recruit.

The department is still 80 percent white. Blacks now account for 10.5 percent of the force, against 8 percent a decade ago. Hispanic cops have gone from 3 to 8 percent. There were 691 women in the force of 30,500 in 1974; today, there are 2,061, about 8 percent.

As a result of all the changes, many of the cops responding to calls today are likely to be smaller, younger, and less familiar with the city than the people they are being sent to arrest or protect.

And yet, despite all of these departmental problems, the city is safer. With the city's population aging, police manpower increasing, and the city's prosecutors and judges sending more and more repeat-felony offenders to prison for longer and longer terms, serious crime is dropping.

For instance, felonies have gone down from 625,662 in 1980 to 538,878 last year, and the clearance rate—the cases solved—has jumped from 11 to 17 percent today. Last year, 14,107 felons were sentenced to state prisons for serious crimes such as murder, robbery, and rape, compared to 8,246 in 1980. Assault and robbery is the only major crime that has increased since 1980. The city has fallen to seventh among the nation's crime capitals, behind Detroit, Dallas, Los Angeles, Chicago, San Antonio, and Houston. The state-prison population has increased one third in the last several years to a record 36,000. The city-prison population has risen from 7,500 to 10,500.

The pressure isn't only on street criminals. Under Rudy Giuliani, federal prosecutors are in the midst of an unprecedented crackdown on the mob. Giuliani has managed to indict all five of the city's mob chiefs: Paul Castellano, Antonio "Tony Ducks" Corallo, Philip Rastelli, Gennaro Langella, and Anthony "Fat Tony" Salerno.

So far, few godfathers have done any significant time, but the tough antiracketeering statutes now being used against the top hoods are tougher than anything prosecutors had in the past. Giuliani is convinced the mob will be smashed or radically changed within five years. Tom Dewey thought that same thing a half-century ago, but Giuliani might be right.

ADVERTISING

THE NEWEST PLOY: BAIT-AND-WAIT

BY
BERNICE KANNER

SALES OF LOW-PRICED BRANDS, BOTH PRIVATE and generic, are off; the fifteen-second commercial is on. More money is being poured into promotion than advertising. "Where's the beef?" and Apple's Orwellian vision of 1984 have passed into advertising history, and the *ménage à trois,* courtesy of Calvin Klein, has found its way into this year's pantheon.

The great takeover game is still raging in advertising—many of the top 30 agencies are more or less constantly engaged in the process of buying, acquiring, merging, or affiliating with other advertising agencies or related firms, with the brothers Saatchi still setting the pace.

In 1985, U.S. advertising expenditures for the first time are expected to reach $96 billion, but that's nothing compared to what's coming. By the year 2000, says McCann-Erickson, the worldwide ad economy should reach $874 billion, six times what it is now. Almost half will be spent in the U.S.

How much of that $96 billion is well spent is a question haunting marketers. For 1985 is the age of zapping—channel switching on remote control or fast-forwarding through commercials on VCR-taped shows. The result: a move to zap-proof commercials with animation, sixties-type-music takeoffs, soft-sell patriotism, MTV-style rock videos, and such mini-epics as Wrangler's takeoff on *Raiders of the Lost Ark.* Humor is also playing a major role in the creative renaissance of the mid-1980s.

On average, consumers' recall of advertising by brands they use is three times greater than of ads by competing brands, says Dave Vadehra, president of Video Storyboard Tests, a test-marketing firm. "So most commercials appeal to their own brand users, reinforcing their brand choice and making them turn a deaf ear to competitive messages." To get consumers to try a product, a marketer must "involve TV viewers, without tipping them off to the brand name, a kind of bait-and-wait approach used by British Airways and Apple's Macintosh." Chiat/Day, the Los Angeles–based agency for Apple and Nike, is the acknowledged leader in this technique. But this is not the only hot shop—Ogilvy & Mather continues its quiet leadership, J. Walter Thompson gets more mainstream recognition than any other agency, and a new little shop in Minneapolis, Fallon McElligott Rice, is taking on New York—winning the *Wall Street Journal* and *Rolling Stone* accounts.

With little population growth, consumer goods have not been racking up the big gains in sales of the previous decade, and the marketing game has changed to stealing shares from competing brands. One result is that marketers are casting about for new categories and new products. Among the successes of 1985: portable vacuum cleaners, hair mousse, nail-polish pencils, weight-loss pills, and baby products aimed at the baby boomers who are making their own baby boom.

Television production costs have escalated at about twice the rate of growth of the consumer price index, largely because commercials have become more complex. Globalization—turning out essentially the same advertising worldwide—has become widespread. And Madison Avenue isn't Madison Avenue anymore. High rents have pushed ad agencies and related enterprises south to the Teens and Twenties.

The women depicted in ads and commercials are no longer just housewives; they're on the job, and, yes, some of them are even over 40. This year, for the first time, fear of cancer was used to sell a cereal (Kellogg's). The Consumers Union is struggling to keep manufacturers from using its endorsements in their ads. After a devil of a fight, Procter & Gamble is phasing out its moon-and-stars logo to stem rumors that the company was in league with Satan.

But the real advertising issue of the day is the push by Project SMART (Stop Marketing Alcohol on Radio and Television) for equal airtime to battle the influence

BEER COMMERCIALS, LIKE MILLER'S 'MADE THE AMERICAN WAY,' ARE UNDER FIRE.

Roger Ressmeyer/Wheeler Pictures.

THOUGH BASED IN LOS ANGELES, JAY CHIAT IS ON THE LEADING EDGE ON MADISON AVENUE.

of wine and beer commercials. At least $750 million in billings is involved, and the broadcasters are fighting back.

Advertising agencies have been so profitable that more and more clients are demanding lower prices, threatening to make the 15 percent commission on media sales—once the industry standard—an anachronism. In many cases, the commissions are reduced or the accounts moved to a fee basis. And more and more clients are asking agencies for speculative work as part of their new business pitches, threatening to make *that* the norm in switching agencies.

Licensed characters are being used on merchandise of all kinds, yuppies have got more attention than their numbers deserve, and Burger King is adding beef and subtracting bun as the latest shot in the burger war. *In Search of Excellence* has spawned *A Passion for Excellence*—and a new industry of corporate-success stories. Merrill Lynch is rethinking the bull. Godfather's Pizza sued Chiat/Day to prevent the agency from using "secret" information learned in preparing Godfather's pitch in a campaign for rival Pizza Hut.

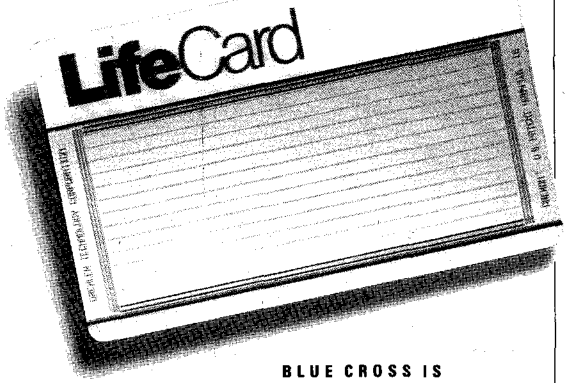
It's too soon to know whether Coca-Cola's bold—some would say reckless—decision to change its 99-year-old formula is paying off. Coke says its revised, sweeter taste, which has already registered consumer awareness of 96 percent, should widen its share lead over Pepsi. (Coke now has 21.7 percent of the soft-drink market and Pepsi 18.8 percenth). "What we can tell is that two baths are taking place," says Jesse Meyers, publisher of *Beverage Digest*, "a bloodbath on profit margins as both companies try to buy the market—and a soda bath of prices." But the cola wars may already be an old story. The new one is the impending flood of diet chocolate-fudge sodas—proving, perhaps, that you can have your cake and drink it, too.

HEALTH

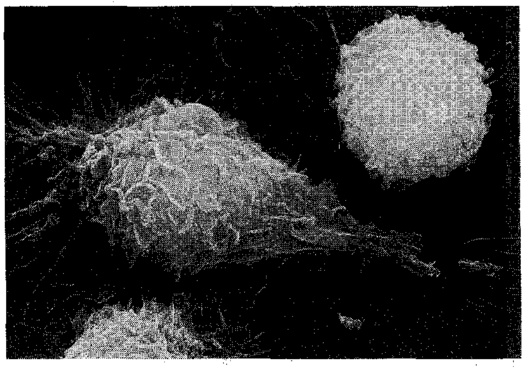
HIGH-TECH VACCINES TO THE RESCUE

BY

PHOEBE HOBAN



BLUE CROSS IS BRINGING OUT WALLET-SIZE, COMPUTERIZED CARDS BEARING PERSONAL MEDICAL HISTORIES.



Memorial Sloan-Kettering Cancer Center.

A PROMISING ANTI-CANCER AGENT, TUMOR NECROSIS FACTOR (TNF), IS PRODUCED BY ACTIVATED IMMUNE CELLS KNOWN AS MACROPHAGES (CENTER).

MEDICAL MIRACLES ARE MAKING HEADlines on an almost daily basis—from the Jarvik-7 artificial heart to Zovirax, a treatment for herpes; from the lithotripter, a new machine that shatters kidney stones, to the LifeCard, Blue Cross's futuristic, wallet-size, computerized personal medical history.

Soon the first fruits of the bioengineering bonanza will begin to hit the marketplace: diagnostic and pharmaceutical products that usher in what many believe is a new age in medicine, when people might go in for a "gene checkup" before having children, when the mysteries of memory might be unraveled by researchers studying diseases such as Alzheimer's, when a treatment for AIDS might be devised (page 51).

But experts in medical policy are already questioning whether the benefits of med-tech miracles outweigh the costs. For every artificial-heart implant, how much health care could have been dispensed to the elderly and poor? Is the artificial heart a miraculous publicity tool for the commercial hospital chain Humana, or a miracle lifesaver device with long-term potential for the victims of heart disease, America's number-one killer?

This year alone, 1.5 million Americans will have heart attacks. But doctors believe that a bioengineered natural protein could cut the fatality rate by up to 30 percent. Injected into the bloodstream during heart attacks, it dissolves deadly coronary blood clots in about 40 minutes. So far, more than 400 patients have been treated, with extremely encouraging results. FDA approval to market the substance—tPA—could come as early as 1986.

The Jarvik-7 artificial heart continues to keep William Schroeder and Murray Haydon alive—and more implants are planned. How much of this technological breakthrough is hype and how much is hope? "At the moment, the hype is out of proportion to reality," says Dr. Peter Frommer, deputy director of the National Heart, Lung, and Blood Institute. "But in the future, there is definitely hope for a fully implantable heart." Recently, a panel of thirteen experts convened by the institute endorsed artificial hearts and recommended research into a fully implantable version—which experts think could be available within ten years. Meanwhile, the multi-billion-dollar market for artificial hearts is already heating up.

By year's end, scientists at Sloan-Kettering will begin to attack America's second-largest killer, cancer, with another bioengineered product: tumor necrosis factor, or TNF. In laboratory tests, TNF has been shown to destroy cancer cells without harming normal cells. TNF could prove to be a powerful anti-cancer agent, especially when used in conjunction with interferon.

About 10 million Americans have diabetes, the country's number-seven killer. Recently, researchers at Boston University tested what could be a better alternative to insulin injection: an insulin nasal spray. Further testing is required to determine whether it has side effects.

Alzheimer's disease, characterized by the irreversible deterioration of the brain, has struck 45,000 people in New York State alone. There are several current theories: Alzheimer's could be caused by prions (viruslike organisms), by deposits of aluminum mysteriously accumulated in the brain, by genes, or by lack of a natural brain enzyme. There have been several recent breakthroughs, although no cure is yet in sight. According to one expert, 15 to 30 percent of patients actually suffering from other types of age-associated ailments may be misdiagnosed as having Alzheimer's.

Bioengineered vaccines have a number of advantages over those derived from natural sources: They can be mass-produced, and they can't infect the patient with the disease they are designed to prevent. This summer, two experimental malarial vaccines will be tested on humans. Synthetic vaccines for hepatitis B are being tested by at least four companies. Work is also under way on a herpes vaccine.

As more women wait until they are over 30 to bear children, better diagnostics are needed to ensure safe pregnancies. Now an alternative to amniocentesis is available. It is chorion villus sampling, or CVS, which involves sampling cells of the placenta. Mount Sinai is the first New York medical center to offer this outpatient technique, which can be performed as early as the eighth week of pregnancy.

New York is about to enter a new era in health-care hustling, thanks to a variety of factors: the surfeit of hospital beds, the glut of doctors, the increase in outpatient treatment, and, most important, the possible switch to a new form of Medicare reimbursement. "This is a watershed year for health care in New York City," says Kenneth Raske, president of the Greater New York Hospital Association. "New York has traditionally held a regulatory attitude towards health care. Now we are considering going with the rest of the country in favor of deregulation." This could create a scenario similar to the early days of airline deregulation—hospitals may vie for patients, using marketing tactics usually reserved for Madison Avenue.

The new payment plan has been adopted by all but four states. Instead of reimbursing hospitals on a per-day basis, the plan sets fees for 467 different ailments. Thus, the price tag for an appendectomy is the same whether the patient is in the hospital for three days or three weeks. So it pays for hospitals to turn patients over quicker—both "quicker and sicker," as some critics put it.

Hospitals continue to play musical beds. By state estimates, 8,700 beds in New York City hospitals are now empty—25 percent. The excess beds also result from a complete flip-flop in state policy. Until recently, hospitals were financially penalized if they filled less than 85 percent of their beds. Now the state pays bonuses for every bed not filled. Last month, a state health official reported that Albany would be paying state hospitals $450 million for reducing health services.

But having made their beds, hospitals may now have to lie in them. The empty beds could affect plans by hospitals here for $4-billion worth of reconstruction of outdated facilities. Hospitals with lots of vacant beds may have to find alternatives to immediate rebuilding.

FOOD

WHERE'S TODAY'S HOT GRAZING SPOT?

BY
GAEL GREENE

NEW YORKERS ARE EATING OUT MORNING, noon, and night. It seems as if no one cooks at home anymore, except to warm up the store-bought rotisserie'd chicken. It's not just that we are so many two-career couples with lots of disposable income, or freshly single in the perpetually adolescent dating scene—it's not even that we're lazy. Dining is our theater. And there's only so much time. Half an hour on the Nautilus and an hour with Jane Fonda's Workout seems more crucial than three hours rolling out your own pasta—especially now that you can buy it fresh in any supermarket.

Yuppies do not eat. They socialize, they network, they graze or troll. Tapas at a bar or a pizza to share is perfect grazing fodder because it gives a yup time to check out the crowd and make sure he or she is in the restaurant of the moment. "Moment" is the operative word. Never has chic been so cruelly fickle. Even before they opened their doors for the very first time, there were crowds lined up outside America, Positano, and the most recent eatery of the moment, Canastel's. These intensely hot watering holes are vast, all huddled near the Flatiron Building, and may cool inexplicably overnight. How do the tastemakers keep up? Look for a lurkage of limos. Serious foodies have already sniffed out Montrachet in TriBeCa and Azzurro on upper Second Avenue.

No one eats because of hunger anymore. We diet. We drink Pellegrino at $5 a bottle. Architecture is very hot. Restaurants cost $1 million or $2 million. Noise is considered essential. It's cozy. And you don't really miss the glitter of conversation, because mostly people just talk about how many sit-ups they did that morning and which California chefs are rumored moving here any day. Trompe l'oeil, peach walls, murals, and open kitchens with wood-burning pizza ovens are epidemic. Everything gets singed over mesquite—including, at the Safari Grill, raw vegetables—as though mesquite had

SINGEING DINNER OVER MESQUITE IS STILL HOT THESE DAYS AT RESTAURANTS LIKE THE SAFARI GRILL.

GULF COAST IS PART OF THE CAJUN UPRISING ALL AROUND TOWN.

Photographs by Ted Hardin.

not been pronounced passé months ago. Everywhere we see blackened redfish, blackened bluefish, and reddened blackfish, singed homage to Paul Prudhomme.

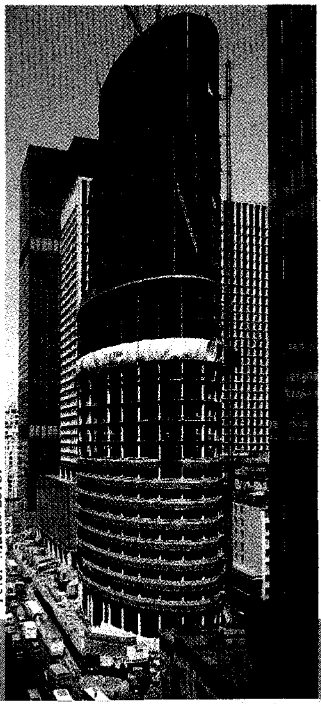
Pizza is high fashion. Boutique pizzas are half the size and twice the price of old-fashioned pizza and may be mounted with smoked salmon, cream cheese, seafood *in* the shell, and romaine lettuce. Owning a restaurant is everyone's dream. Parents who once struggled to get kids into Dalton or Choate so they could go on to Harvard or Yale are now struggling to get them into the Culinary Institute of America with its long waiting list.

Now that every block on the Upper West Side has an Empire Szechuan eatery, every Zip Code its Cajun restaurant, (Memphis, Cajun, Gulf Coast, for example) and Tex-Mex canteens are exploding all over town, there may be new interest in regions of China not yet explored—Inner Mongolia, perhaps. Scandinavia is at an all-time low and due for a revival. And the cuisine of Bolivia is ripe for exploitation. The renaissance in American cooking is unquenchable, inspiring a demand for free-range chickens, meatier ducks with silken livers, and exquisite miniature vegetables. Farmers are responding to the new generation of young chef-proprietors. Now fresh herbs are available all year round. It seems that a new winery is born every week. If upscale New Yorkers cannot finance a million-dollar apartment, at least they can afford a $150 dinner.

The hottest craze at this very moment is dormitory food—macaroni and cheese, meat loaf, mashed potatoes with lumps, chocolate pudding complete with the skin—at somewhat gentler prices. And serious restaurants are beginning to offer cuisine for calorie counters—salt-free, fat-free, fiber-full. Beans are big and may get bigger. Even fast-food operators are alert to the new health awareness, adding salad bars and soy products. Duckweed and seaweed and seafood products nature never spawned lurk in the future.

Restaurant consultant Barbara Kafka predicts red meat is due for a revival. She also believes some women will actually stay home with their babies and cook again. Cookbook writer and teacher Paula Wolfert thinks home entertaining is poised for a comeback. "We just bought a huge refectory table," Wolfert reports. She longs for a home-delivery food service—"I'm tired of eating out," she complains. Soon she'll be able to buy a serious French dinner in plastic pouches.

Some say the waning of our national obsession with sex fuels this insane preoccupation with food. Others seem to think the increase in anorexia is a sign the food madness is fading. If so, serious food lovers will be left sharing coq au vin in the dozens of little bistros that have opened this year without limousine fanfare—a countertrend that's not to be sneezed at.



PHILIP JOHNSON AND PARTNER JOHN BURGEE ARE BRINGING EYE-POPPING SHAPES TO SITES LIKE 53RD AT THIRD.

Peter Mauss/ESTO.

REAL ESTATE

THE SKY'S NOT QUITE THE LIMIT ANYMORE

BY

CARTER WISEMAN

IN 1976, ONLY ONE OFFICE BUILDING went up in Manhattan, and townhouses in the East Eighties went begging at $100,000. This year alone, twelve office

Al Satterwhite

ROCKEFELLER CENTER HAS JOINED OTHER FLOODLIT GEMS ON THE CITY'S NIGHTTIME SKYLINE —A GLITTERING PANORAMA SIGNALING NEW YORK'S RENEWED CONFIDENCE IN ITS PHYSICAL POWER.

REAL ESTATE

buildings comprising over 7 million square feet of space are being added to the market, and an *average* two-bedroom co-op sells for $350,000.

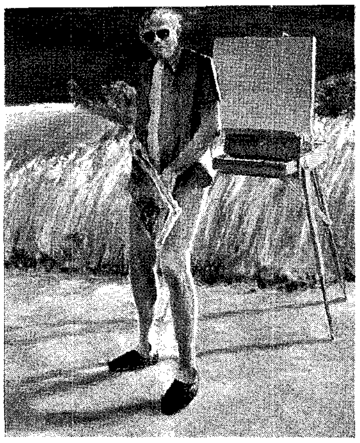
If the recent floodlighting of Rockefeller Center added an architectural gem to New York's nighttime skyline, it also flashed a signal that the city's confidence in its physical power was back. But even as the glittering Convention Center nears completion and the massive shafts of Battery Park City climb skyward, there is an emerging sense that a plateau has been reached—that from now on, the planning priorities must be different if a city so recently freed from financial woes is not to be overwhelmed by crisis in some other form.

A subtle sign of the change is the sharpened debate over New York's old buildings. The Landmarks Preservation Commission celebrated its twentieth birthday this spring. Few people these days would question the importance of the agency, which has designated 48 historic districts and 710 individual buildings. (Among the most recent are the elegant old Coty and Rizzoli buildings on Fifth Avenue between 55th and 56th Streets, a stretch long coveted for development.) But even as the candles were being lighted—and the commission was nearing the end of its survey of Manhattan—a review of its procedures was ordered by the mayor. City Hall said the goal was to streamline the pre-designation process; others said the commission had angered too many politically influential real-estate people and was being told as much. Either way, the struggle over preservation is getting tougher as the value of Manhattan land soars.

In the area of new construction, the buildings going up in midtown and the financial district—and the talk of erecting the world's tallest building on the old Coliseum site—might suggest that the sky is the limit. But here, too, there is stocktaking under way. Only a year or so ago, real-estate brokers were predicting that office rents would soon reach $70 a square foot. But good space can still be had for under $40. Among the reasons, says Richard Rosan, president of the Real Estate Board of New York, is the widespread renovation of space in such previously unchic parts of town as lower Park Avenue and the West Twenties. Rosan says another reason is concern that, while the office-vacancy rate remains "healthy" at between 6 and 7 percent, the new buildings now in the pipeline may flood the market (something that has already happened in Houston).

Between 1980 and 1985, 37.8 million square feet of office space was built in New York—the equivalent of ten World Trade Center towers. The World Financial Center at Battery Park City will add 7 million square feet when it's finished. And if plans for redeveloping Times Square go through, there will be an additional 4 million square feet to absorb.

The competition to fill all the new space has had a mixed impact on the city's architecture. The commercial core of Battery Park City, backed by Olympia & York and designed by Cesar Pelli, is certain to be a major addition to the city's looks. But such developers as George Klein, Gerald Hines, and Donald Trump have concluded that eye-popping shapes will rent up faster, and have appointed such apostles of flash as Philip Johnson, John Burgee, and Helmut Jahn to do the popping. (Johnson and Burgee are designing Times Square; Jahn is the master planner for Trump's mixed-use Penn Yards



REALIST-DIARIST ERIC FISCHL, REPRESENTED HERE WITH *PORTRAIT OF THE ARTIST AS AN OLD MAN* (1984), STAYS OUT OF THE FAST LANE.

development on the Upper West Side.)

If there are worries about an office glut, there are deep fears about the future of housing in New York. Between 1981 and 1984, over 39,000 units of rental housing were converted to cooperatives or condominiums, while nearly 20,000 condominium and co-op units were built. Most of the remaining rental stock is under some form of rent regulation—which helps keep the average of all rents in New York at about $330 a month—and there are few politically realistic prospects of changing that soon. No lucky incumbent wants to move (the vacancy rate is around 2 percent), especially since few new rental buildings are going up. A mere 1,043 units were added in Manhattan last year; among those becoming available this summer are the two-bedroom apartments at Riverterrace on East 72nd Street, which rent for as much as $4,600 a month.

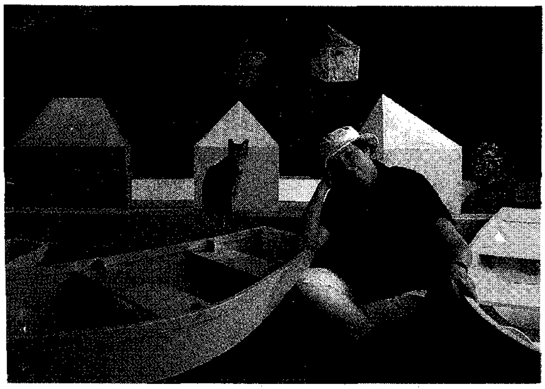
That leaves few alternatives for the workers on whom the flourishing service economy of the *new* New York is becoming increasingly dependent. Already, one third of all New Yorkers spend more than 40 percent of their income on housing.

Some analysts predict that the pressure for affordable housing in Manhattan will mean the revitalization of the other boroughs. And indeed, much of Brooklyn and parts of Queens are likely to continue their steady gentrification. But to a degree, what applies to corporations also applies to the people who work for them. "If it's not Manhattan," says the Real Estate Board's Rosan, "it might as well be Teaneck, New Jersey."

With federal subsidies now all but out of the question, the city is exploring a wide range of solutions to the housing squeeze, including a number of public-private efforts. Only last month, the city issued a major proposal to encourage housing construction, especially outside Manhattan. Even if such measures succeed, however, they will have limited impact without solutions to the inseparable problems of mass transit: Without efficient, clean, and safe ways to get to and from Manhattan, all the planning for the greening of the boroughs is likely to stall. The transit price tag? The Metropolitan Transportation Authority estimates $2-billion annually through the year 2000 for maintenance alone.

Little wonder, then, that New York is tempering its sense of triumph with thoughts of how disaster might strike next. "What's lacking," says William J. Dean, chairman of the Civic Affairs Forum, an umbrella organization representing 26 civic groups, "is an overall view of the direction the city should be taking." Adds Robert F. Wagner Jr., a former deputy mayor and now head of the Mayor's Commission on the Year 2000, "Given where we've been, I have hope."

Finding the money is another matter.



Louie Psihoyos/Contact.

JENNIFER BARTLETT, HERE IN HER STUDIO, KEEPS HEWING AT THE PERIMETERS OF ABSTRACT PAINTING.

ART

BOOMTOWN HYPE —AND REAL QUALITY

BY
KAY LARSON

AMERICAN ART IS FEELING ITS SUCCESS, both in buoyant spring auction prices for Abstract Expressionism and in crushing pressures on artists still in development. There are the usual signs of boomtown stress: hucksterism, fly-by-night heroes, suspicious quantities of free-floating cash. (Drug dealers are thought to launder money through the art world.)

Those who care more about art than about profit are nostalgic for what seems like the unrecoverable innocence of even ten years ago. In the 1950s, for instance, all the important galleries could be visited in a morning; a decade ago, the trip would have taken a mere two days. Now five days of hard travel would still leave unvisited a few stragglers outside the rapidly expanding edges of SoHo, TriBeCa, 57th Street, Madison Avenue, and the Lower East Side (which has acquired something like a hundred galleries and alternative spaces). Over the last ten years, art schools around the nation, hungry for tuition bucks, have churned out several hundred thousand eager but unworldly graduates who sweep into New York in lemminglike waves. Supported by grants from the National Endowment, they set up shop whenever they can find a storefront. The density has passed critical mass. SoHo now resembles a supernova, with a hard core of a dozen-odd prominent commercial galleries and a gaseous outer envelope.

The lack of geographical focus drives to madness anyone wanting to keep track of artists outside the too beaten path. Art professionals are heard to gasp like foot soldiers on forced march; exhaustion is the almost universal complaint. The limousines parked on the Lower East Side don't always belong to slumming European nobility; often, they have been rented for the day by groups of curators and critics who can't get around fast enough any other way.

The pace has put artists at a disadvantage: In a field that should be full of idealists, idealism has become an expensive luxury. Young artists with potential can occasionally be lifted straight out of a storefront on Avenue B into the most eminent of private collections. Such stories can create impossible dreams for newcomers who expect to be discovered overnight. But sudden fame also requires nerves of steel: One recent arrival, after her second show on the Lower East Side, was besieged with daily phone calls from an uptown gallery promising instant promotion and steady money; to take the offer would violate a trust with the gallery that discovered her and would compromise her art's independence. Those who accept the lure find that stardom can have a devastating effect on a fragile creative process. The number of burnouts among the supernova superstars is strikingly high.

Most dedicated diehards, those in for the long haul, cultivate a deliberate distance. Critics, for instance, have become somewhat cynical about "movements." Where such European shows as *Zeitgeist* sought to claim the moral superiority of certain styles over others, Americans have refused to believe the hype. "Neo-expressionism" has come to seem like an empty term, describing everything and nothing; lately, it's been snidely contracted to "Neo-X," a postmodern neologism that expresses the right degree of sarcastic distance.

Those artists who stay out of the fast lane and keep on working are setting all the examples. Jennifer Bartlett and Elizabeth Murray are steadily hewing at the intellectual and emotional perimeters of abstract painting. Eric Fischl has adopted the position of a realist-diarist. David Salle, after a disastrously overpromoted start, is working on a view of modern intellectual alienation that seems increasingly persuasive. The fate of his colleague Julian Schnabel demonstrates the dangers of listening to your own good opinion of yourself: Schnabel allowed his early promise (and there was some) to be overwhelmed by his unquenchable self-aggrandizement.

The greatest strength of art at the moment—its ragged, rebellious diversity—is also the aspect most likely to confuse outsiders. In the absence of superimposed ideologies, a good artist is someone with a clear position and a strong means of expressing it. No "great leaders" have emerged out of these unruly conditions to rival such totem figures as Jackson Pollock or Barnett Newman, but the artists who hold their own are very fine, and staggeringly diverse: Nancy Graves, Italo Scanga, Laurie Anderson, Katherine Porter, William Wiley, Jim Turrell, Chris Burden, Neil Jenney, Gregory Amenoff, Bryan Hunt, Agnes Martin, Cy Twombly, Al Held, Louise Bourgeois, Jane Freilicher, Susan Rothenberg, and many, many others.

Happily, there is still room for the sudden arrival of the lone outsider—Jenny Holzer or Sue Coe, for instance. They are two of the brightest moralists of the past couple of years, Holzer with witty media parodies displayed on electronic billboards, Coe with angry graphite-and-oil paintings akin to political cartoons. Critics and curators greet recent discoveries such as Terry Winters, Mark Innerst, and Mark Tansey, among others, as antidotes to despair—reminders that some very good art can emerge even out of frenzy.

The Europeans' arrival has corrected some of the insularity of American art, though their presence is fraught with problems. Anselm Kiefer is the reigning German, perhaps because his brooding Teutonic romanticism is more comforting and less alienating to Americans than the conceptual antics of his countrymen. The Italians are still in flux, though Mimmo Paladino has recently made striking progress. Most of these artists have not yet said the final word about their careers. It's all too easy, in this age of artificially inflated expectations, to forget that intense work is being done; if everyone weren't so jaded by boomtown thrills, and so numbed by the numbers, we would probably be forced to admit that this is one of the liveliest and most combative periods in the history of American art.

MINORITIES

SOCIAL SEGREGATION, ON-THE-JOB AMITY

BY

MICHAEL KRAMER

Louie Psihoyos/Contact.

INDUSTRIOUS KOREANS ARE OPENING FRUIT STANDS IN BLACK NEIGHBORHOODS, UPSETTING SOME COMMUNITY LEADERS.

SIXTEEN YEARS AGO, THE KERNER COMmission worried that America was evolving into "two societies, one black, one white—separate and unequal," a conclusion drawn five years *after* the triumphant enactment of civil-rights legislation. In New York today, there is evidence that Kerner's worst fears have been realized—and that they haven't. A recent New York *Times*-WCBS-TV survey illustrates the dilemma. Some of the data support the notion that New York is deeply segregated, that members of the city's racial groups stick to themselves almost exclusively. On the other hand, three of four black and Hispanic citizens claimed not to have experienced job discrimination; an equal proportion said they have at least two friends at work of another race. Which finding is more significant? Does amity at work offset social segregation?

New York has been a city of minorities since its founding. Only the composition has changed. There are over 1,800,000 blacks and 1,400,000 Hispanics in New York. Together, these two groups account for nearly 45 percent of the city's population. In numbers, no other group comes close. There are roughly 125,000 Chinese, 24,000 Filipinos, 24,000 Koreans, and 14,000 Japanese.

Ed Koch has appointed more members of minority groups to responsible government positions than any previous mayor. An unprecedented number of minority politicians are seeking citywide or bor-

ASSEMBLYMAN ALBERT VANN, WHO'S RUNNING FOR BROOKLYN BOROUGH PRESIDENT, IS ONE OF A RECORD NUMBER OF MINORITY POLITICIANS SEEKING MAJOR POSTS.

Joe McNally/Wheeler Pictures.

oughwide nominations, including Albert Vann, the charismatic black assemblyman running for Brooklyn borough president. Still, there is not a single black or Hispanic legislator elected from a district whose voting majority is white. And no matter the evidence of progress, the quality of life for blacks, as a whole, is demonstrably worse than for whites. Black life expectancy is shorter by twelve to fourteen years. Black unemployment is twice as high. Infant mortality in Harlem is four times higher than on the East Side of Manhattan. The high-school-dropout rate for blacks is twice that for whites.

New York is not unique, of course. Similar conditions exist almost everywhere in the United States, and institutional racism continues as the nation's number-one domestic problem. But many major American cities, including some with lopsided white majorities, have minority mayors or credible minority leaders who appeal across racial lines. On this score, New York lags, and lags badly, a situation even more disturbing given the city's long-standing liberal tradition.

"We're at a critical juncture in New York," says Bill Tatum, editor-in-chief of the *Amsterdam News.* "Now that the city's minorities have achieved numerical stature, we're seeking political power, just as every other ethnic group has done in the past. We're having more trouble than those other groups, because most of the powers that be, the white ruling class, are doing their best to divide us from the white population and from each other. Things like the banks' redlining practices and the effort to wipe out affirmative action are keeping us down. Mom-and-pop stores, like the fruit stands, which should logically go to black and Hispanic owners, are going to the newer immigrants, like the Koreans, instead. I don't mean to knock the Koreans' industry, but a lot of our problems come from the unavailability of capital for black and Hispanic enterprise. The media are hurting us, too, although probably unconsciously. They seek comment from black and Hispanic leaders only when a heinous crime has been committed by a black or Hispanic. We're not given the chance to show our potential as leaders of all New Yorkers. Things won't change until we get the political power that we should have."

Tatum is one of the brightest of the city's minority leaders, but he, and others who think like him, is often blind to weaknesses in his arguments. The Koreans, for example, are advancing rapidly without the benefits of preferential treatment because of an extended network of family and ethnic interdependence; the first-arrived help others who come along, a racial and cultural unity blacks rarely replicate.

Politically, the city's minorities seem to be working against themselves. Everything was supposed to change in 1985. Koch seemed on the verge of uniting the city's minorities against him. Not long ago, hardly a day went by without the mayor saying something that exacerbated tensions between blacks and Jews. So strong were Koch's statements that sober critics wondered if the mayor's insensitivity was contrived for political advantage. Efforts to soothe the hurt feelings failed. The meetings scheduled to ease the strain were never held.

The stage was set. Black and Hispanic leaders gathered in coalition to select a candidate to oppose the mayor. It appeared that Herman Badillo would be their candidate. Within days, however, the deal disintegrated, primarily because some influential black leaders were afraid that Badillo might actually win and that Hispanic rather than black primacy would thereby be secured. At bottom, too, was—and is—an *inter*-black war between two factions, one headquartered in Harlem, the other in Brooklyn, a purely political battle that places political power above minority advancement.

With good reason, many minority *citizens* appear disgusted with the current state of play. It is not surprising that the *Times*–WCBS poll discovered that two thirds of New Yorkers can't even name a single black or Hispanic leader. The problem, no doubt, is one of identity—plenty of *politicians,* few *leaders.* Someday, a minority figure will emerge in New York to capture the support of minorities and whites in the city. But until that day, and unless the city's minority spokesmen get their own act together, their cries of political exclusion at the hands of whites will be unpersuasive.

COLOR IS VIOLENT, OPULENCE BLATANT IN THIS PAISLEY CHINTZ AND LEOPARD-PRINTED VELVET FROM CLARENCE HOUSE, AND IN A CHINESE DAMASK FROM SCALAMANDRÉ SILKS.

DESIGN

FORGET ENGLISH, IT'S LE STYLE ROTHSCHILD

BY

MARILYN BETHANY

NOW THAT ROSE-PATTERNED CHINTZ IS available over the counter for $13 a yard, decorators and antiques dealers are predicting an end to the English-style decorating craze. Not that anyone seriously believes that English decorating will ever entirely disappear—just that it will soon revert to its original constituency, the anti-fashion crowd.

Those with a yen for the latest trend—and a robust decorating budget to support it—will have to make the switch. Actually, this time the gods of fashion have been kind: The new look (which actually is centuries old but is only now becoming widely popular) is quite like English in

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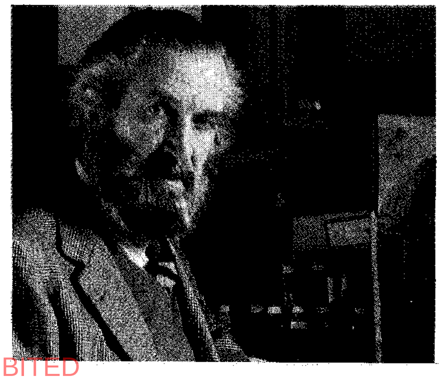
RELIQUARIES AND REINCARNATIONS—A VIEW OF MONGIARDINO'S MAGNIFICENT APARTMENT IN MILAN.

several critical—and expensive—ways. A similar hodgepodge of antiques is used, a similar abundance of accessories, but with none of the English style's offhand dottiness. No more King Charles spaniel portraits hanging from taffeta bows, no more riot of summer color, no more lighthearted florals, and—perhaps most critical—no more downplaying of opulence. The Continental look, or *le style Rothschild* as it's been called, typically mixes lush, high-style upholstery, patterned arabesque carpets, and painted Italian and French furniture for a look that is libraryish, nocturnal, and at times, a touch sinister—not wholesome and Protestant, like the English style.

Just as the London decorating firm of Colefax & Fowler served as a model a few years back for American decorators trying to crack the English code, now the Italian designer Mongiardino is the guru to whom all eyes are turned. Most of Mongiardino's American admirers confess that his formula—magnificently wrought reincarnations of ancestral European interiors as background for the most extraordinary things—can scarcely be approximated with anything less than a stratospheric budget. But those admirers are certain to try. It's not at all clear how the look that Mongiardino has done so successfully for Drue Heinz, William Paley, and the Gianni Agnellis will filter down. But Mongiardino himself isn't likely to be licensing a line of *le style Rothschild* designer sheets.

Andrée Putman, on the other hand, has licensed sheets for Wamsutta that will be in the stores in the fall. Madame Putman, the other European designer who is turning American heads, could be modernism's great black-and-white hope—the lone designer still able to make the furniture of this century look chic. With her curious mixes of Eileen Gray, Jean-Michel Frank, Mallet-Stevens, and other masters of twentieth-century

MONGIARDINO IS UNDISPUTED MAESTRO OF THE MERCHANT-PRINCE LOOK.



Photographs by Oberto Gili.

furniture design, and with her strict color schemes of black, white, and shades of gray, Putman has proved that modern décor hasn't lost its ability to surprise.

Like it or not, Memphis, the Milan-produced furniture designed by an international network of avant-gardists, has been a force in making furniture so important today to designers and artists. Memphis was widely publicized when introduced in 1981, but its high prices and indifferent workmanship were widely decried. Now its influence cannot be denied—a glance around any gallery dealing in art furniture reveals the extent of that movement's strength.

Memphis's effect is also evident in the home-furnishings areas of department stores. This spring, Macy's did so well with a sheet design called "Memphis" from Cannon Mills that the store devoted a small shop in its gift department to other Memphis-inspired merchandise—dishes, lamps, teapots, ashtrays. And Bloomingdale's storewide Italian promotion this fall will feature both authentic and Memphis-inspired design. The polemicists at Memphis have struck a nerve among middle-class consumers. Mysteriously, the stuff sells, and for the best of reasons—the customers like the way it looks.

BOOKS

GOING VERTICAL AND HEADING SOUTH

BY
RHODA KOENIG

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SHORT-STORY COLLECTIONS BY YOUNG WRITERS LIKE DAVID LEAVITT ARE ENJOYING A SURPRISING VOGUE.

Mark S. Wexler.

CHILEAN ISABEL ALLENDE IS ONE OF THE WRITERS FROM ABROAD WHOSE SERIOUS FICTION IS DOING WELL HERE.

"LEAN AND MEAN" IS THE BYWORD OF publishing these days. The phrase applies not only to the best-selling books (seven of the top eleven on a recent *Publishers Weekly* list were about money or fitness) but to practices at the publishing houses themselves. One of the most gentlemanly (i.e., inefficient) businesses in the world is becoming strictly business.

Sales of hardcover books and mass-market paperbacks (those with an average cover price of $3) were up slightly last year—4.4 percent and 3.8 percent respectively. Trade paperbacks (those selling for an average of $9) were up 11.5 percent. First-quarter figures for 1985 are another story. Mass-market sales are down by 12.1 percent, and trade paperbacks are down 2.6 percent, while hardcover sales are up 16.6 percent. (That last figure probably reflects the sales of a few top-of-the-list books, especially the phenomenal *Iacocca,* with nearly 2 million copies in print.)

Profit figures are harder to come by, but in 1983 all publishers showed an average gain of 6.3 percent in net income from operations (hardcover sales that year rose 27.2 percent). Last year's business was plagued by heavy returns, particularly in the saturated markets of computer books and romance novels.

The previously rigid categories of "hardcover author" and "paperback writer" seem to be merging. A number of paperback authors—Stephen King, Elmore Leonard, Louis L'Amour, Danielle Steel, John D. MacDonald—have crossed over into hardcover as publishers find that loyal readers are willing to pay top dollar for their favorites. MacDonald's publisher, Alfred A. Knopf, is also prominent in two areas of fiction that used to die a terrible death on the bookstore tables—short stories and translations. Knopf had four collections by young writers on its spring list. The trendlet may be starting to pay off: Warner Books paid $27,500 for the paperback rights to David Leavitt's *Family Dancing*—"the equivalent of a million-dollar deal for a major author," says one publishing observer. Continuing the boom in serious foreign fiction started by Harcourt Brace Jovanovich's *The Name of the Rose* a couple of years ago, Knopf recently published Isabel Allende's *The House of the Spirits,* which got a reprint bid of more than $600,000. For next year, the house is betting heavily on a German best-seller, *Das Parfüm.*

The past year had its share of acquisitions and ax murders: Doubleday killed off Dial and cut down Anchor; Macmillan bought Scribners and ITT Publishing, doing away with the latter's 147-year-old Bobbs-Merrill division. Last December, Simon & Schuster bought Prentice-Hall, the top textbook firm, and a few months ago, the company was reorganized as Publishing and Information Resources Group, the world's largest publisher, with sales of $860 million expected this year. But the most significant moves have been in the direction of "going vertical"—that is, combining hard- and softcover publishing under one roof. New American Library, a paperback house that five years ago spawned the hardcover NAL Books, recently bought E. P. Dutton to beef up its hardback line. Avon Books will begin publishing hardcovers next spring. These changes bring them in line with the highly competitive Warner and Bantam, firms that began as paperback houses and took on a hardcover line in the past few years.

Such moves are meant to insulate book companies against the burned fingers some of them have suffered in recent years. Under the traditional practice of bidding for reprint rights before hardcover publication, a lot of big money went nowhere when the hardback sales flopped. "When you make a hard-soft transaction within one house," says agent Morton Janklow, "you can make a very interesting deal. The author gets a larger advance. He doesn't have to share the paperback money with his hardcover publisher. And the people on the hardcover side work doubly hard to secure the success of the book."

Hardcover houses are also adopting the paperback publishers' hard sell. "The stodgier houses are using some of our techniques," says Stephen Rubin, an editorial director of Bantam Books. "Traditional publishers go out to their accounts two or three times a year. We service them once a month." Books are also moving into non-traditional outlets—Rubin says his firm has been selling hardcovers successfully in airports and supermarkets. Price-cutting is catching on, too. The energy with which publishers are moving into mass-market paperbacks is exemplified by McGraw-Hill: Its first such title, *The Kennedys: Dynasty and Disaster 1848–1984,* had 250,000 copies in print within two weeks of its April publication.

Along with going vertical, publishers are also heading south. Two years ago, Viking Penguin moved to the Flatiron district, joining St. Martin's Press and Farrar, Straus and Giroux. Harcourt Brace, Harry Abrams, and the Scribners Group soon followed. Six smaller publishers, as well as the Curtis Brown literary agency and the Modern Language Association, have leased space in the Publishing Center, on Astor Place, which may expand into another building on Lafayette Street. This accounts for the growing number of deals worked out over three-Perrier lunches at Pesca and Woods, Claire and La Colonna.

New Yorkers who want to buy serious or unusual books don't have the problem of readers in other parts of the country, where chain stores and discounters have driven out many dealers who sold literature rather than product. The new Rizzoli store has increased its space by almost 50 percent. But even in Manhattan, literature must bow before the bottom line. The Publishing Center's newest tenant is a sportswear boutique that pushed out—that's right—a bookstore.

GAYS

TRYING TO LIVE WITH THE AIDS PLAGUE

BY
PETER BLAUNER

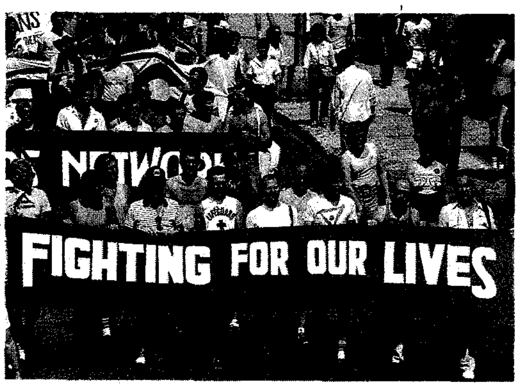
"I HAD BEEN GOING TO TOO MANY FUNERALS of friends who died of AIDS," says David Rothenberg, explaining why he's running for City Council. "And I knew that until we had somebody on the inside in city government, nothing would happen."

For more than a year and half, Rothenberg, 51, has been campaigning to become the first openly gay elected official in the city's history. Running for Carol Greitzer's seat in the Third District—it includes Greenwich Village, Chelsea, Gramercy Park, and the theater district—Rothenberg has stressed his diverse background. He's a former producer, Broadway press agent, member of the city's Human Rights Commission, and the founder of the Fortune Society, which helps ex-convicts. But Rothenberg's main emphasis has been on the most important issue to New York's homosexual community, estimated by city officials at well over a million people—the AIDS epidemic. "This is not politics as usual," he says. "This is our lives."

Over the past few months, the reported cases of acquired immune deficiency syndrome have soared in the city. According to the Department of Health (whose figures are considered low by many gay leaders), the number of reported cases has climbed from an average of 31 a month in 1982 to 205 in March. In all, 3,700 cases, or one third of the national total, have been reported in the city since 1978, and 52 percent of the victims have died. Three quarters of the people diagnosed during 1982 have died. At the recent International Conference on AIDS in Atlanta, Dr. James Curran, director of the Federal Centers for Disease Control's AIDS Task Force, said that the disease is rapidly spreading among heterosexuals and that overall numbers would probably double in the next year. Curran also reported that 500,000 to 1 million people have already been exposed to the virus, though the great majority will never contract the disease.

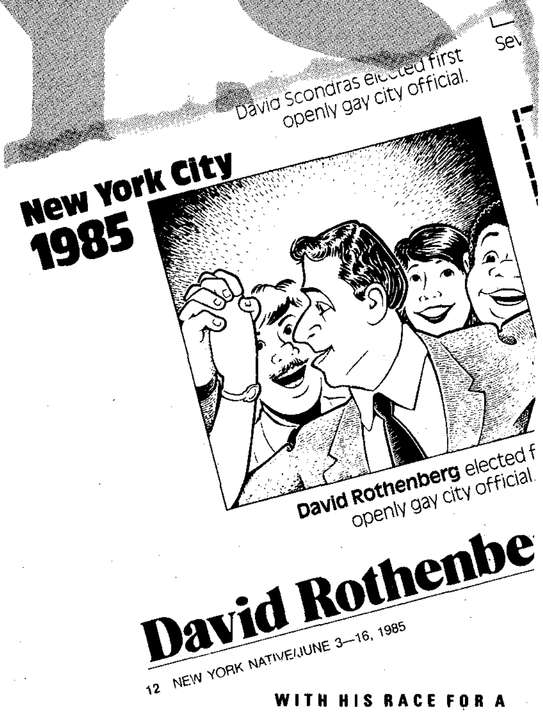
"What I heard scared the hell out of me," says Barry Davidson, a spokesman for the city's Gay Men's Health Crisis, whose hot line (807-6655) is receiving almost 1,000 calls a week, more than 60 percent of them from heterosexuals. GMHC and the New York Physicians for Human Rights are issuing a new set of guidelines on healthy sex for homosexual men, including a strong warning against exchanging body fluids such as blood, semen, and in some cases, saliva.

So far, there has been little medical progress against the disease, but several drugs have shown some promise. Preliminary evidence suggests that Suramin, a treatment for tropical parasitic diseases, might inhibit the growth of the virus that is believed to cause AIDS. A Swedish drug, Phosphonoformate (PFA), used for herpes, has also shown potential without causing too many side effects. But the drug that has aroused the most interest is HPA-23, which in tests at the Pasteur Institute in Paris has eliminated the virus in four patients, at least temporarily. Although the French researchers have said the treatment is not a cure, a number of American AIDS patients have set off for Paris. "It's very exciting re-

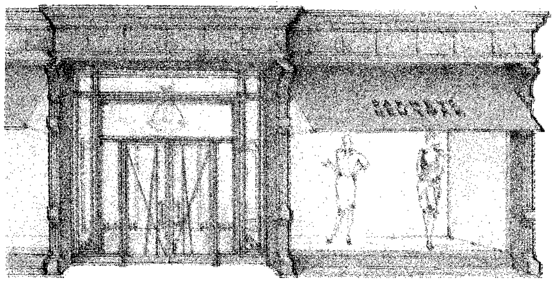


Alon Reininger/Contact.

GETTING MONEY FOR AIDS RESEARCH AND TREATMENT IS A GROWING POLITICAL ISSUE.


David Scondras elected first openly gay city official.
New York City 1985
David Rothenberg elected first openly gay city official.
David Rothenbe
12 NEW YORK NATIVE/JUNE 3–16, 1985

WITH HIS RACE FOR A CITY COUNCIL SEAT, DAVID ROTHENBERG HOPES TO BREAK A BARRIER FOR GAYS.



BARNEYS' WOMEN'S STORE, SCHEDULED TO OPEN NEXT WINTER, IS PART OF THE SPREAD OF 'SHOPPING CENTERS' TO THE NEIGHBORHOODS.

DEPARTMENT STORES ARE BUILDING TRAFFIC BY BRINGING IN BOUTIQUES—LIKE MACY'S METROPOLITAN MUSEUM OF ART SHOP.

search," says Rodger McFarlane, outgoing executive director of GMHC. "But it doesn't hold much hope for people who already have AIDS. That's still a few years down the road." Another drug, called Isoprinosine, has shown some ability to revive a weakened immune system (a condition often caused by AIDS), but it has not had any effect on patients with advanced AIDS, either.

Getting money for AIDS research and treatment has become a political issue here. Rothenberg and others have made much of the fact that during the first three years of the epidemic the city gave GMHC only $75,000 for counseling and education, while San Francisco paid out $12 million to groups that provide similar services. Though many activists claim the lack of funding and the failure to get the gay-rights bill passed have hurt Mayor Koch's standing in their community, there does not seem to be any overwhelming opposition among homosexuals to his re-election—at least not yet. Recently, the mayor released a $6-million package of initiatives for dealing with AIDS, and after a long struggle with then-archbishop O'Connor, Koch's Executive Order 50, prohibiting discrimination based on sexual orientation in agencies under contract to the city, was found constitutional by the appellate division of the State Supreme Court.

AIDS has forced many homosexual men to reconsider their life-styles. "Promiscuity is dead," maintains Charles L. Ortleb, publisher of the *New York Native,* the city's leading gay newspaper. Lately, his paper has been running about 20 percent more personal ads from men looking for long-term relationships. "I think you're seeing many more monogamous couples," says Andy Humm, a spokesman for the Coalition for Lesbian and Gay Rights.

While the city's major bathhouses and clubs like the Hell Fire and the Mineshaft are still in business, activists say only a relatively small number of gays visit these places, and a few of the owners have been helpful in educating clients about safer sex. Nonetheless, there are debates about whether the city should close the baths—which doctors have cited as a breeding ground for AIDS—or whether homosexuals should be free to patronize them.

Still, as many homosexuals point out, there are other things going on in their lives besides AIDS. "It's important to remember that everything hasn't just stopped," says a young homosexual account executive. "At this point, it's still only a small percentage of people who have AIDS."

Leaders in New York's sizable lesbian community say many of its activists are working with other political groups, on such issues as sexual violence, racism, and disarmament. "Lesbians in New York are less visible than the men because women in general have a lack of visibility," says Lee Hudson, the mayor's liaison to the gay-lesbian community. "And the women's social scene has a lack of visibility because there are not as many bars and meeting places." At the moment, there are only about 4 or 5 lesbian bars in Manhattan, as compared with more than 100 bars for gay men.

Several issues have gained a particular importance among lesbians. Activists are working to establish health-care organizations with doctors who are more sensitive to the needs of lesbian patients. Also, there is an increased interest among lesbians in motherhood through adoption and artificial insemination.

SHOPPING

THE NEW LURE OF THE NEIGHBORHOODS

BY

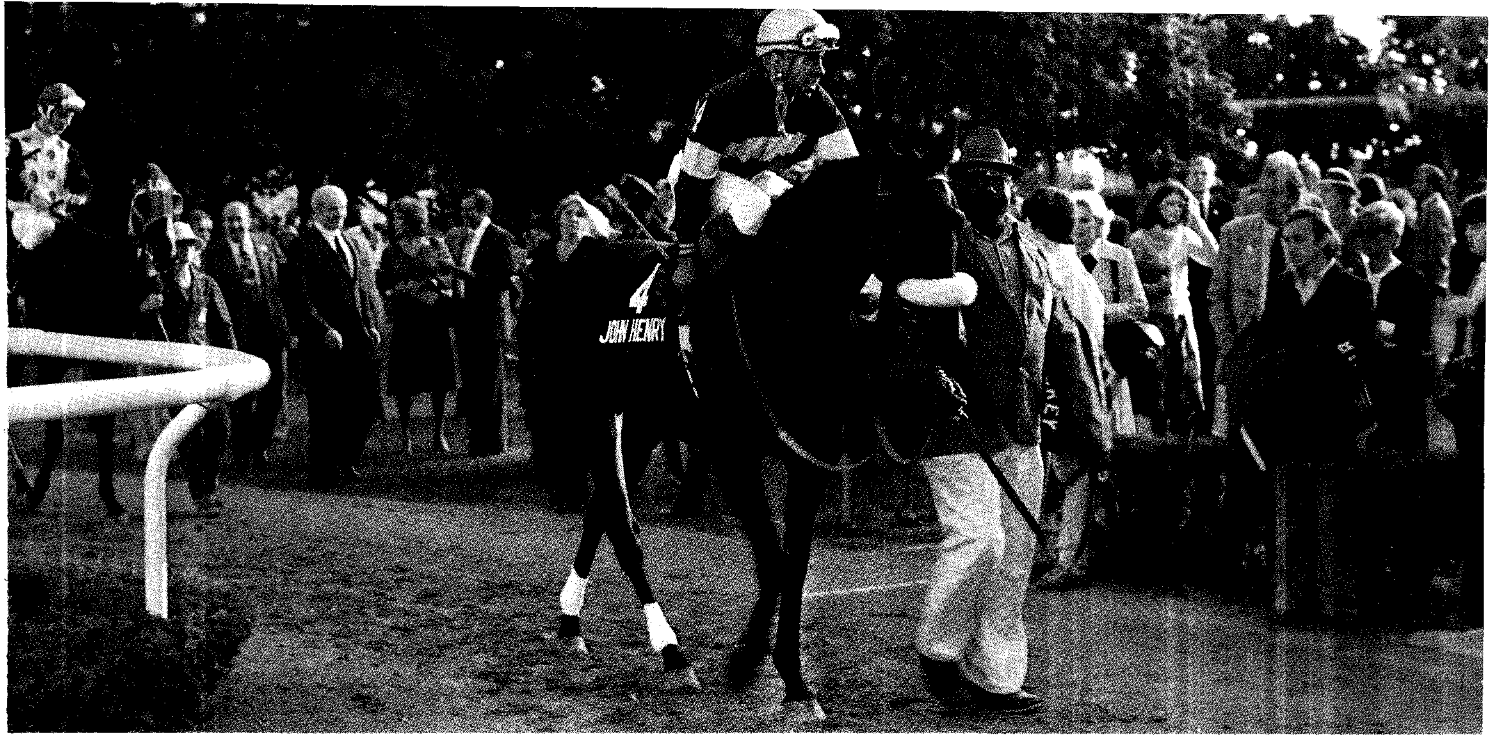
NANCY McKEON

ONLY A FEW YEARS AGO, NEW YORK retailing mostly meant Saturday's Generation shopping in the Cellar while filling up the Gaps. But now, in the full bloom of the boutique age, with Benettons around every corner, shopping is becoming a neighborhood thing.

Outside the city, discounters are nibbling at the bottom line of the big stores. But in New York, where shoppers still trek regularly to Macy's, Bloomingdale's, and the other emporiums, it's the smaller retailers who are increasingly taking the initiative by creating "shopping centers" in residential neighborhoods, each with its own personality. There's the glossy Madison Avenue strip, now stretching into the Eighties, and raffish West Broadway in SoHo, the Fast Fashion of Columbus Avenue, and the energetic funk of NoHo. Chelsea's sprouting, too: Gear, a home-fashion wholesaler, just opened on Seventh Avenue, and the neighborhood's major anchor, Barneys, will open its new women's store next winter, by which time a Benetton "superstore" will have opened down the block. The East Village has its own batch of offbeat boutiques, and even lower Third and Fifth Avenues are bubbling over with new food and clothing shops.

The big stores are undeniably having their problems. April was the eleventh straight month of depressed sales—down 3.5 percent from April 1984, the largest monthly decline since August 1976, according to the monthly spot check of New York department stores by the New York *Times.*

New Yorkers have more opportunity to shop than ever before—retailing is increasingly a seven-day-a-week business.



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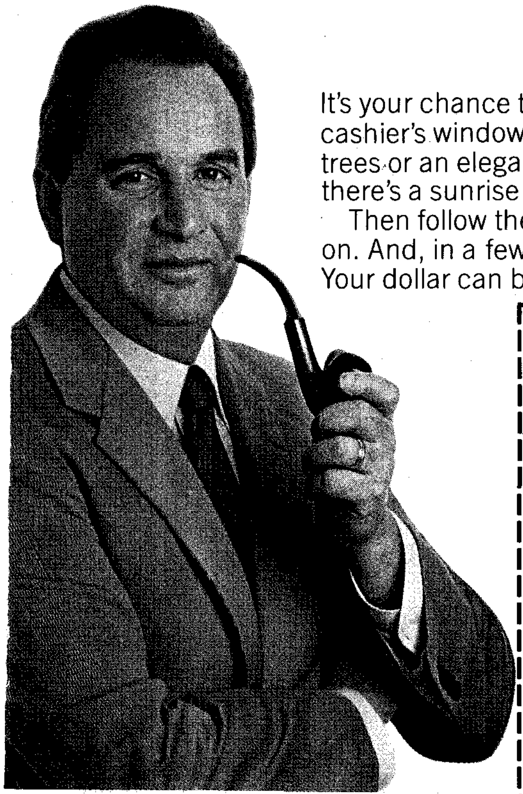

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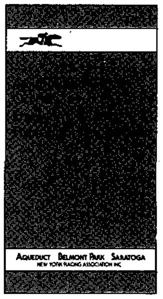
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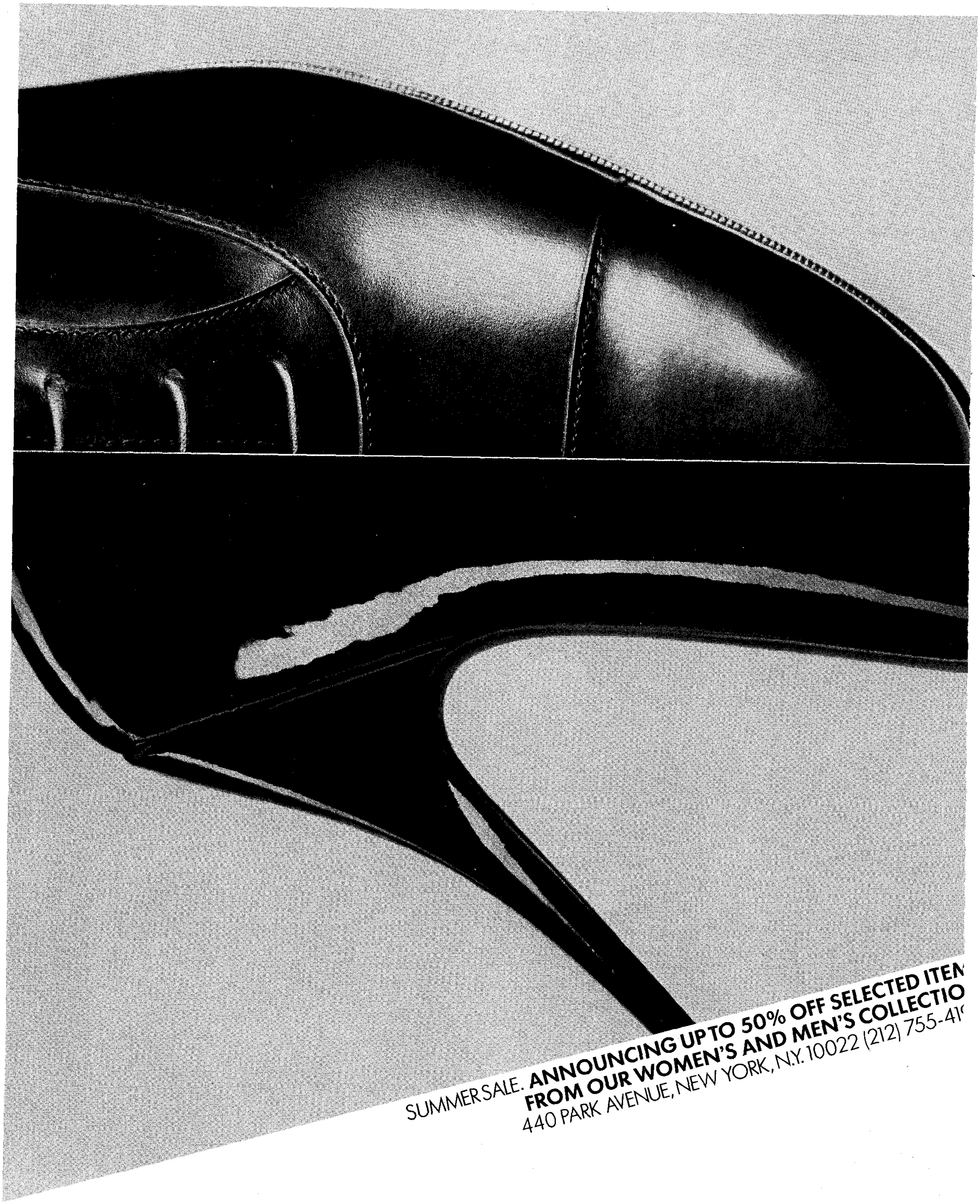

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SUSAN**BENNIS**WARREN**EDWARDS**

So the scramble for the customer's dollar has never been quite so intense. And when the target is the affluent consumer, the challenge to the retailer is novel. "Basically," says Ellen Fine, who owns the Fine Design store in the Flatiron district, "everybody has everything they need already," leaving the stores to compete for discretionary purchases.

Some of New York's big retailers have suggested that the younger consumers no longer think of the large stores as weekend entertainment. A cruise up Columbus or Madison or West Broadway certainly reinforces that impression; one big-store executive acknowledges that new shopping streets have siphoned off many of the recreational shoppers and that the "intensity" of the weekend traffic isn't what it once was.

Meanwhile, the major retailers are courting customers by becoming "promotional," creating one-day sales and offering regular merchandise at short-term discount prices. The frequency of these price cuts, and the fact that regular prices are often pumped up so that items can be offered at significant reductions, has had negative results. The strategy has frequently led to sales increases in the short run, but shrinking profits. In the longer term, it has trained customers to be cynical about the regular prices and to wait for sales.

These problems may be cyclical, of course, but the big stores are experiencing difficulties that won't just go away. Twenty years ago, says consultant Arlene Hirst, the innovative stores concentrated on developing private-label fashions, a fondly remembered example being the "Parisiennes" collection at Lord & Taylor, adapted from the Paris originals. Then came the designer era. Stores began promoting names that soon became international brands and, unfortunately for the stores that launched them, widely available. Now there's rekindled interest in private-label programs, with their potential for greater profits (items that are exclusive to one store can be comparison-shopped only in the most general way).

At the same time, the department stores are trying to produce excitement and increase store traffic by extending the designer-boutique formula to non-fashion areas, often asking manufacturers to share the expense of building discrete "environments." Ralph Lauren in domestic linens, Esprit in casual sportswear, Mikasa and Fitz & Floyd in china, even Macy's Metropolitan Museum of Art shop, are examples of the trend.

In the big stores, manufacturers and importers are cooperating. But at street level, they're in hot competition. Many of the boutiques on Madison, Columbus, and West Broadway—Tahari, Laura Ashley, Hot House ceramics, Crabtree & Evelyn toiletries, MGA sportswear, and, coming soon to Columbus, Murjani—are actually retail outlets owned, franchised, or licensed by manufacturers. They're joining the risky retail world in order to capture a bigger chunk of the dollar than plain old wholesalers get.

The feast-or-famine nature of retailing hasn't stopped developers from packing their projects with stores or from trying to mall the island of Manhattan. Like fast-food outlets, malls are essentially a suburban phenomenon that needs time to work its way into New Yorkers' daily routines.

Despite their problems, malls will continue to proliferate, mostly because builders want them. Still, there are growing pains. Trump Tower is the most successful, but it has had a couple of casualties, Fila and Loewe. Park Avenue Plaza's elegant specialty stores—like Chartwell Booksellers and Darabin Ltd., a haberdasher for executive women—remain semi-hidden treasures. Herald Center, trying hard to be uptown in the heart of Herald Square, is only a little more than half rented. And South Street Seaport's sales are only as good as the weather on any given weekend.

FEMINISM

TRYING TO COUNTER THUNDER ON THE RIGHT

BY
KAY LARSON

THE IMPASSIONED DEBATE OVER ABORTION IS DIVERTING THE POLITICAL ENERGY OF WOMEN'S GROUPS.

NEVER AGAIN
16 MILLIO
BABIES
WILL NEVER HUG
A TEDDY BEAR
MONI
YOUR
UN-

FEMINISM HAS BECOME SO THOROUGHLY anchored in contemporary discourse that it sometimes seems, oddly, to have dropped out of sight. There are few pockets of intellectual culture that have not felt the force of the feminist critique.

In politics, especially, "a lot of our goals have become the goals of mainstream society," says Jennifer Brown, head of the New York City chapter of the National Organization for Women. The Democratic party, Brown points out, recognized women's claims for equal representation in its nomination of Geraldine Ferraro for vice-president. And she adds that a woman's right to an abortion is still guaranteed by the Constitution; so far, Congress has not found two thirds of its members willing to vote against the present law.

In the realm of ideas, feminism has also moved into the mainstream. Dramatic reappraisals in psychoanalysis, especially, are forcing another look at the parts of women's lives Freud left unexplored, particularly the mother-daughter bond, which has proved to be rich ground for analysts and writers. Learning to value the female side of experience has had surprising consequences. Having

CAROL
BELLAMY
MAYOR

WOMEN'S GROUPS ARE BACKING CAROL BELLAMY BECAUSE OF HER STANDS ON SUCH ISSUES AS CHILD CARE AND PAY INEQUITIES.

Alexander Agor.

GEOFFREY BEENE'S SATIN SIREN DRESS FOCUSES ON THE WAIST.

Courtesy of Chanel, Inc.

KARL LAGERFELD UPDATES THE CLASSIC CHANEL SUIT WITH STRONG SHOULDERS.

children, that female specialty, is no longer a ticket to second-class status, so women are becoming "late mothers." The more celebrated thinkers of the movement's early stages are in partial eclipse, but the need for manifestos has faded. Indeed, feminism's brighter minds have begun to think that blaming "exterior forces" exclusively is too simplistic. As a woman writer said, "Women have begun to clean their own house."

But the sense of intellectual excitement runs aground against the hard facts of politics. The right has succeeded in shifting the abortion issue from concern over the lives and health of women to the rights of fetuses. Impassioned testaments still fill feminist publications: In the May issue of *Ms.*, for instance, a doctor recalled that in 1957 his emergency room treated more victims of illegal abortions than women in labor; many patients died. Feminists accuse the media of indifference to such stories, which have been overshadowed by reports of bombings in abortion clinics, of women being physically attacked when they leave or enter clinics, of "stakeouts" in the hallways and blood thrown on women's cars. Violence may have cost the anti-abortionists some moderate support, but it has succeeded in drawing media attention to scientifically questionable claims—that the fetus screams in pain during the abortion, for example.

So far, both the FBI and the Justice Department have refused to investigate clinic violence on the grounds that the bombers are not terrorists. The Justice Department did step into the case of an off-duty New York City policeman who allegedly threw a woman against a wall as he picketed a clinic.

To return some attention to women's lives, the National Abortion Rights Action League asked the help of sympathizers in soliciting women's stories of their abortions. Most of the nearly 40,000 responses were read at intensely emotional "speakouts" around the country and have been passed on to congressmen. In spite of nearly nonexistent local news coverage (*Newsweek* did a national story), NARAL hopes to collect 100,000 responses by the end of the year, and plans to send some to President Reagan.

At the same time, women have continued their legislative push. Planned Parenthood took out two full-page ads in the New York *Times* in May to announce a write-in campaign for better birth control. "Throughout the centuries," said the ad, "when women have felt abortion to be their only option, they have had them. Whether they were legal or not. . . . The quickest way to reduce the number of abortions in America is to increase the availability of contraception."

NOW and the National Women's Political Caucus have endorsed Carol Bellamy in the New York City mayoral race, citing her stand on such issues as job training and child care, and her support of a study to uncover and correct pay inequities in city jobs.

The pay-equity issue promises to be intensely debated. Ed Koch has said he is for equal pay for equal work, but not for comparable pay for comparable work. The National Committee on Pay Equity points to 1984 Department of Labor statistics—the so-called "feminization of poverty" figures—that show that 90 percent of one-parent families are maintained by women. Those women earned 65 cents on every dollar paid to a man. And women high-school graduates earned less than men with an eighth-grade education. (Women with four or more years of college earned slightly more than men who completed one to three years of high school—$14,679 versus $12,117.)

Women's groups are organizing to reduce sexual harassment in the workplace. NOW's Legal Defense and Education Fund is supporting a lawsuit by Cecily Coleman, fired from ABC after she asked for help against her boss's alleged sexual advances. The Center for Women in Government sends out counselors who have so far spoken to 8,000 working women and their managers. "When management gets involved, things happen," says a trainer.

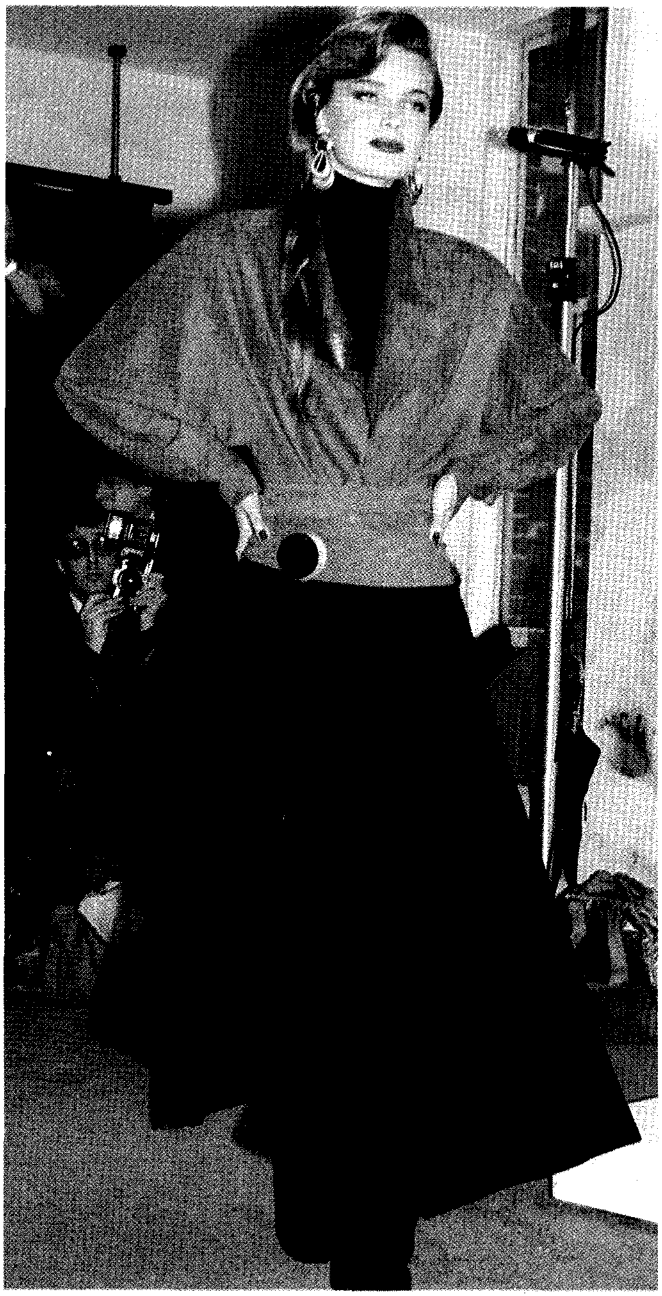
Passage of the proposed Civil Rights Restoration Act of 1985 is also of deep concern to feminists. The act would restore constitutional guarantees eliminated by the Supreme Court's recent *Grove City College* v. *Bell* decision. In that case, the Court ruled that anti-discrimination statutes applied only to specific projects funded by the federal government, and not to the institutions themselves. The decision has affected not just women's groups but minorities, the elderly, and the handicapped, who have joined together to support the bill. "The fact that the women's movement has entered the mainstream means that a lot of people forget what we've accomplished, because the change has happened in their minds too," says NOW's Brown. "But as a movement, we're very much alive."

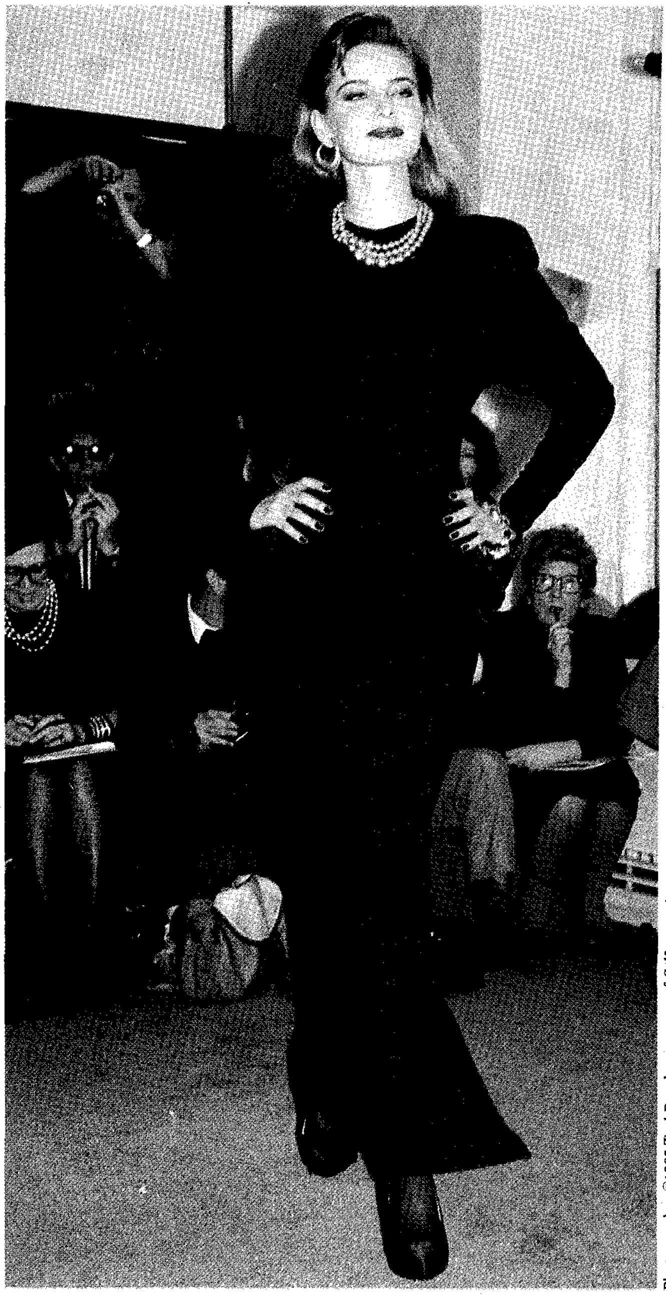
FASHION

MODERN MEANS SLEEK —AND ULTRAFEMININE

BY
WENDY GOODMAN

LAST FALL, THE MEN'S-WEAR LOOK WAS everywhere, obscuring the figure in tons of tweed. But for fall '85, designers here and abroad are taking a different tack—letting the body dictate the shape of the clothes. The byword is "modern," in the





Photographs: ©1985 Trel Brock. courtesy of *Self* magazine.

DONNA KARAN TOPS BODYSUITS WITH A SUEDE JACKET AND JERSEY CIRCLE SKIRT (LEFT) OR A CASHMERE 'SCARF SKIRT.'

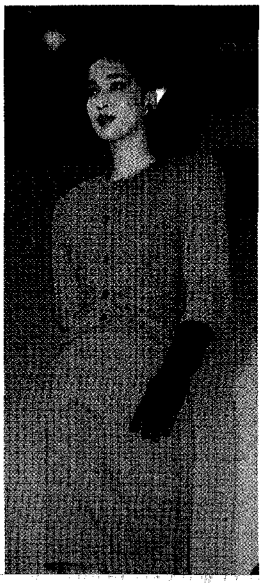
most appealing sense of the word: not futuristic or architectural, but pared down, sleek, distilled—and ultimately feminine, elegant, practical.

On the home front, the new body awareness has produced a silhouette that starts with a strong, rounded shoulder, then moves to an elongated torso, a tiny nipped waist, and lean, rounded hips: streamlined sensuality. The new proportion of shorter cropped jackets over high-rise waistlines on both pants and skirts is a constant throughout all the major collections.

Wool jersey has emerged as the fabric of the season for its obvious body-enhancing properties. Oscar de la Renta makes jersey look especially lavish for day and evening with special attention to elegant shirring and side draping. Day-for-night dressing, and vice versa, is a recurrent fall theme, achieved with surprising mixes of fabric and silhouette: Ralph Lauren's combining leather bomber jackets with velvet skirts or pants, and his gold Lurex sweaters in traditional sportswear cable knits, for example, or Michael Kors's gray flannel metallic pinstripes.

Other important fall notes: a dark palette, with black and gray providing the backdrop for colorful coats and gloves; pants, especially sleek stirrup styles; leather worked as a supple fabric for colorful coats and suits; and an abundance of fur, *faux* and real. Norma Kamali has the most fun with her fake zebra, leopard, and Persian lamb.

Donna Karan, formerly of Anne Klein and Company, has masterminded a brilliant premier collection under her own label, Donna Karan New York. Why New York? Because, the designer says, the New York woman epitomizes the lifestyle and energy of the eighties woman. She is secure, confident—and knows what she wants from fashion. Karan's back-to-basics approach has resulted in a line of easy, luxurious separates that



Anthea Simms.

OSCAR DE LA RENTA'S WOOL-JERSEY DRESS ILLUSTRATES HIS USE OF SHIRRING.

work singly or together—bodysuits of wool-crêpe jersey or cashmere to which layers are added. The perfect accessories: bold jewelry by Robert Lee Morris.

Geoffrey Beene's collection—highlighted by lean, waist-conscious dresses and baseball blousons over pencil-slim skirts—is one of his sexiest, most elegant ever. Bill Blass gives the new proportion a signature piece in his crêpe evening column topped with a cropped jacket over the high-rise velvet torso—understatement with impact. The sportswear lead is taken by Calvin Klein with his dramatic, sweeping belted coats.

As for rising stars: Carolyne Roehm's first collection drew raves from retailers, who found her jeweled-velvet evening looks particularly successful. More raves for Marc Jacobs's third collection for Sketchbook for Reuben Thomas. His "happy face" sweaters and schoolgirl dresses are winning combinations of wit, energy, and individuality. Another fashion independent who succeeded is Robert Molnar, who adds ingenious styling to strong innovative designs—and did a good deed by staging his show in the Port Authority Bus Terminal and donating the proceeds to Oxfam America. But it was André Walker who made everyone remember what fashion can be at its best: fun, experimentation, the freedom to express yourself. His show featured his mother as star model. And his original, no-holds-barred designs reached a peak with a pair of orange satin bustle-back pants that could inspire a remake of *Funny Face*.

In Europe, Milan and Paris are also under the modern influence. The rules are breaking down, but in a subtle way that does not undercut the tradition of expert tailoring and glorious fabrics. Giorgio Armani's evening sportswear collection comes close to perfection, pairing, for instance, a simple velvet T-shirt with a long, full Glen-plaid skirt shimmering under clear plastic sequins.

Yves Saint Laurent is still the Sun King at the French couture court. The look this season is short and sleek, so Saint Laurent does it shorter and sleeker—witness his jersey knits shown with snug hoods and opaque legs. Karl Lagerfeld's designs for Chanel maintain the classic Chanel integrity while giving the line modern excitement. Two cases in point: the quintessential Chanel suit updated by built-up shoulders, and knits embroidered with trompe l'oeil chains. And Jean Paul Gaultier has invigorated the French court with his approach: dissecting whatever looks familiar to the eye, rearranging it with a completely new proportion, and coming up with a silhouette that hasn't been seen before—a cropped and fringed tapestry sweater over a pin-striped suit, for example.

London continues to go its own way in the showroom and on the street. Particularly refreshing are John McIntyre's Vita Sackville-West-inspired designs and Jasper Conran's elegant, sporty collection of, among other things, black cashmere suits with vibrant-colored mink collars. Rifat Ozbek made news with clothes evoking Paris's beat generation, but John Galliano—who, like Gaultier, delights in witty takes on the classics—is the media darling this season. Considering that his peers are Katharine Hamnett and Vivienne Westwood, that's no small feat.

For sheer beauty and imagination, Manolo Blahnik continues to be the prince of shoes, and bouquets to Scott Crolla and Georgina Godley, who put the garden back into fashion and inspired a printed-fabric movement.

As for finishing touches: pearls, a sleek knitted hood, and the season's must-have staple—*dark* sunglasses.

EDUCATION

STEPPING OUT OF THE DUNCE CORNER

BY

KATHARINE DAVIS FISHMAN

Louie Psihoyos/Contact.

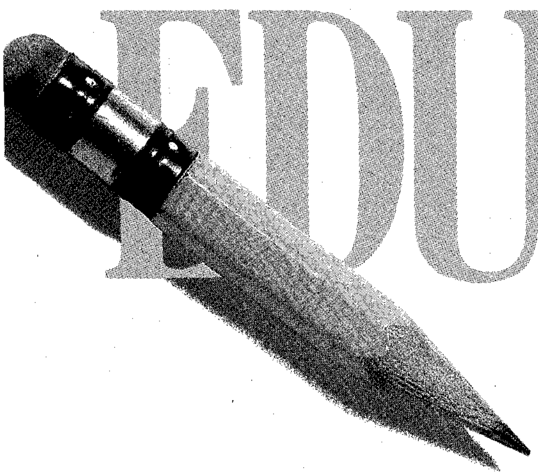
FOR KINDERGARTNERS AT P.S. 137—AND ELSEWHERE AROUND THE CITY—A SCHOOL DAY IS NOW A FULL DAY.

THE PUBLIC-SCHOOL SYSTEM MAY FINALLY be reversing its long downhill slide. The first important step was full-day kindergarten, launched citywide in September 1983; the kindergartens now serve 60,000 pupils, 14,000 more than had attended the half-day programs. To handle this spurt, the schools have added 900 new teachers, including some veterans "excessed" from upper grades where there is shrinking enrollment.

This past year, the Board of Education largely achieved its goal of capping first-grade and kindergarten class size at 25; most high-school classes were capped at 34. In September, second-grade classes will average 25.

The system must recruit many more new teachers, and that's the major problem confronting New York educators: Where will they come from? And, since salaries ($14,527 to $34,076) are pegged to send the ablest candidates fleeing to the suburbs, will they be any good?

Public-school students have just achieved their highest reading scores in many years: 57 percent read at or above grade level. But Chancellor Nathan Quinones, who hopes for an additional $300-million in his next budget, must still worry about a 42 percent dropout rate. Some people wonder whether Quinones, bred within the Board of Ed establishment, is the man to change it. His predecessor, Anthony Alvarado, was a rebel and innovator. Quinones is a quiet, scholarly type; he is well liked by those who deal with him personally, but the jury is still out on his leadership.



No overall statistics can tell parents much about the school they might be considering. For instance, though just under 25 percent of the city's public-school population is white, white students make up less than 10 percent of the pupils in Manhattan schools (but 41 percent of the students at P.S. 87 on West 78th Street). The balance of blacks, Hispanics, and students of Asian origin varies similarly.

The public schools have experienced an impressive drop in crime; the teachers' union credits better security for the decrease. This past year, the number of "incidents" (violations of law targeting school personnel) was down 18 percent; just 60 schools (out of more than 1,000) accounted for about 44 percent of the incidents. Only one school in Manhattan is rated "chronically unsafe" for teachers.

Today's parents needn't settle for the nearest public school: Most local boards allow a choice within a given district, and savvy parents are going—legally or illegally—out of their districts as well. There are "magnet schools," offering different academic specialties all over the city. There are various programs for the gifted and talented. The professional and cultural communities are sending artists, poets, archaeologists, musicians, and naturalists into the schools, and children are being brought into law offices. There are some exceptional teachers in the system.

The recent trend in private-school applications continues: A handful of "hot" schools are inundated, partly because parents hedge their bets. Many headmasters are concerned about the real-estate boom, which may make private schools once again preserves of the rich: Middle-class families who are willing to pay tuition can't find a place to live. "A corporate executive gets transferred and pulls his two kids out of school," says one headmaster. "He bought a co-op for $60,000 and sells it for a million. His replacement can't afford that, so he buys a house in Saddle River, New Jersey."

Columbia College went coed all by itself in 1983–84: It had proposed a merger with Barnard, which declined, preferring to continue the old semi-liberated relationship. Thus, Barnard still has its own trustees, faculty, endowment, and plant, but students at the two schools cross-register for classes and commingle in dorms and dining halls, and Barnard undergraduates receive a Columbia degree. Still, Barnard women and Columbia women are two different breeds. The first year Columbia admitted women, Barnard applications dipped; for the last two years, they've been rising, proving there's a strong market for a women's college with the right features.

Both Columbia and NYU have presidents who are strong fund-raisers and public figures. NYU's John Brademas, about to kick off a campaign to raise $1-billion by the year 2000, has won particular admiration among students and faculty for his congressional testimony against the Reagan administration's deep cuts in student financial aid. Columbia's Michael Sovern, on the other hand, has had to deal with internal differences over divestment of university holdings in corporations that do business in South Africa, a dispute that erupted in a student blockade of Hamilton Hall. There is widespread faculty support for divestment, though some professors didn't endorse the blockade; trustees have been divided on the issue, and Sovern is in a tight spot. Though respected for his stature and abilities (a five-year campaign to raise $400 million, launched in 1982, has already brought in $318 million), he remains a remote figure on campus, without the storehouse of affection built up by presidents like Yale's A. Bartlett Giamatti and Hunter's Donna Shalala.

Fifteen years after the open-admission policy began at the City University's nine senior colleges, those colleges aren't as open as they used to be. To enter, students must be in the top third of their class, have at least an 80 average, or have a combined SAT score of 900. Once admitted, students can and do flunk out. Many of the entering freshmen still need remedial work. Each school has its own flavor. Brooklyn's core curriculum—ten liberal-arts courses that every student must take—is attracting attention across the country. Applications and morale are up at Hunter, partly because of its attractive location and two new buildings. Queens has a more middle-class population than the other schools. City College's English department teaches a compulsory three-semester world-literature course and offers a graduate program in creative writing taught by stars like Grace Paley and Arthur Kopit. This isn't 1935, when the best and the brightest went to the municipal colleges—but the senior colleges are growing more rigorous again.

THE STREETS

WHY RED BOMB HAS TO HUSTLE OVERTIME

BY
PETER BLAUNER

YOU CAN STILL BUY PRACTICALLY ANYthing you want on the streets of New York—a 75-cent hot dog, a "dime" (a $10 bag of marijuana), a $30 oral-sex act—but the purveyors of these risky pleasures are having a harder time. Gentrification and stepped-up police interest are testing

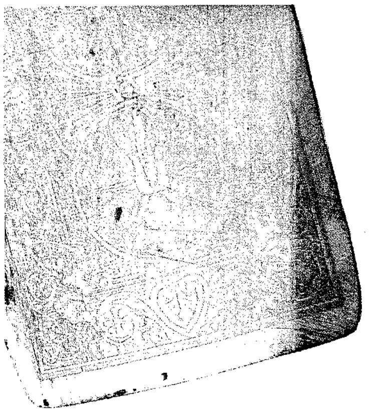
PROSTITUTES COMPLAIN THAT STEPPED-UP POLICE ENFORCEMENT HAS DRIVEN THEM AWAY FROM THE BEST CORNERS.

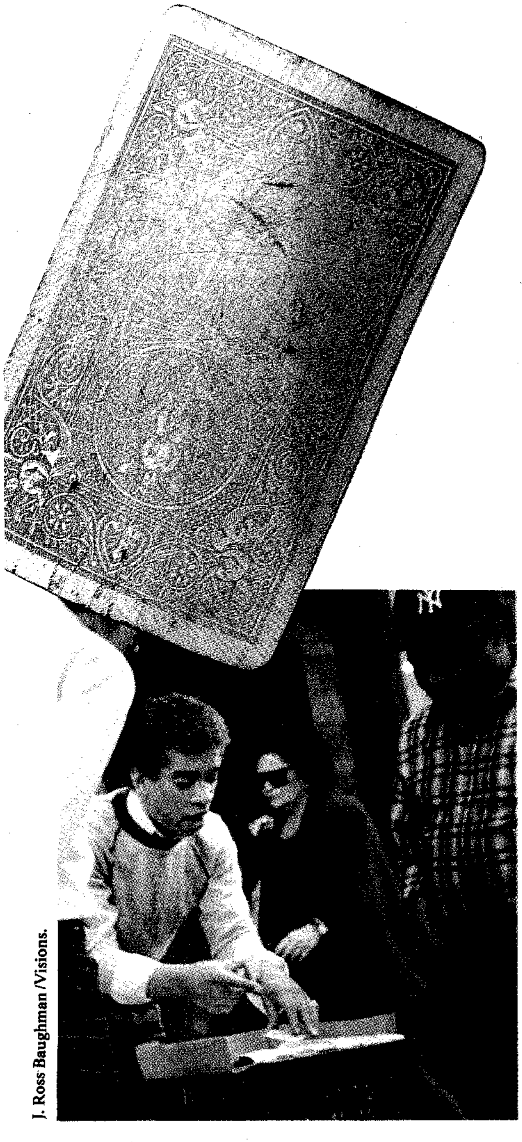
J. Ross Baughman/Visions.

Soup's On
Menu

Ted Hardin.

THE 6,500 FOOD VENDORS ON THE CITY'S STREETS MAY BE TAKING IN AS MUCH AS $1 MILLION A DAY.





J. Ross Baughman/Visions.

STREET CONS CONTINUE TO FLOURISH, WITH UP TO 150 MONTE DEALERS RUNNING GAMES ON ANY GIVEN DAY.

the peddlers' ingenuity and stamina.

"A few years ago, I could make $400 within a couple of hours," says a prostitute called Red Bomb, who works in the Twenties six nights a week. "With all the cops, you have to be more careful. Now it takes me from eight at night until six in the morning to make $400."

Like most of her colleagues in the neighborhood, Red Bomb has noticed that the police from the 13th Precinct are increasing patrols on the streets she walks, even closing off traffic on part of West 27th, where she finds many "dates." "I decided to make prostitution a priority because of the number of complaints we were getting from the community," says the precinct's commander, Clarence Pinsent. Prostitution arrests in the district this year are up 30 percent. This kind of pressure helped rid redevelopment areas like Times Square and the East Village of most of their massage parlors and streetwalkers, but the number of prostitutes in the city does not seem lower.

"What happens is just a shifting, chessboard effect," says Arlene Carmen, program associate for Judson Memorial Church, who has been working with city prostitutes for ten years. "With the Convention Center going up, women are being chased off Eleventh Avenue. But a lot of women have also started working on Sixth Avenue in the Fifties."

Mobility is also essential to many drug dealers. The Operation Pressure Point crackdowns sweeping the Lower East Side and Harlem have convinced some cocaine and heroin pushers to go indoors, but other dealers simply moved down the street. The marijuana-and-pill traffic that coursed through Union Square Park before its refurbishment has, to some extent, been pushed a few blocks to the south and west. Today, officials are particularly concerned about PCP, or angel dust. "Previously, it was not considered significant, and dealers were getting off with $25 fines," says Dan Penofsky, senior trial counsel in the Special Narcotics Prosecutor's Office. "But there has been a great increase in abuse, and there are now more hospital deaths related to PCP than to cocaine and heroin combined."

Penofsky says his office is gearing up to prosecute PCP dealers more vigorously, but for the moment, very little has been done to contain the increased street sales of the drug, which has been known to trigger violent, and sometimes murderous, reactions among users. Since the beginning of this year, 15 to 25 PCP dealers have been arrested each week in Manhattan for direct sales to undercover cops, but the drug is continuing to show up in neighborhoods all through the city, usually in crystalline or leaf form for smoking. Estimates of the drug's street value vary widely, but dealers have been arrested carrying $5,000 to $7,000 in cash, "which you can figure as profit for a night's sales," says Penofsky.

Enforcement has been more successful against common peddlers. A new forfeiture law prevents unlicensed peddlers from reclaiming their merchandise after it's been confiscated. Since about two thirds of the 1,500 general-merchandise peddlers in Manhattan do not have licenses, the new law has had an effect—over 40,000 confiscations were made last year. To get by, many peddlers are stocking smaller items, such as cassette tapes, sunglasses, and plastic jewelry, that can be replaced inexpensively. "You hardly ever see the big displays on the street anymore, like the racks of mens' and women's clothing," says Lieutenant Robert Louttit of Manhattan South's Peddler Task Force. "If you see something that costs more than $5 now, it's a big deal." Because of the pressure, peddlers are more spread out along the less congested sidewalks, which is just fine with some. "A lot of us like the regulation," says Leon Powell, who was selling balloon-propeller toys for $1 apiece on 42nd Street near Madison Avenue the other day. "It means less competition." These days, Powell displays only about a dozen of the toys at a time in a slim cardboard case that can be folded up and carried away when the cops are spotted. But, like many other peddlers, he can still make $200 to $300 a day.

More people are joining the trade. Recently, about 300 illegal aliens from Senegal have been showing up along the sidewalks, selling the same wares as Americans, but not speaking much English beyond "five dollars." "It's been confounding," says Lieutenant Louttit, whose unit took on a French-speaking officer to communicate with the Senegalese peddlers—before it was discovered that their native tongue was Wolof.

The sidewalk food business is also bustling. City officials estimate that the 6,500 licensed food vendors on the street could be taking in as much as $1 million a day. The current offerings are far more varied than hot dogs and pretzels. Stands for soup, soul food, and baked potatoes can be found on streets all through midtown and downtown, though, according to a Health Department spokesman, "sushi is frowned upon."

Even the street cons have continued to flourish. On any weekday, 100 to 150 dealers can be found on the streets running illegal three-card-monte games, which can bring in as much as $1,000.

One street business has been dying for years, however. The number of licensed newsstands around town has declined from 1,325 in 1950 to 383 now. Insiders say the trade has been hurt by the loss of several New York daily newspapers, and by Off-Track Betting, which deprived some vendors of income as bookmakers. A few survivors are trying new concessions, including the kinds of jewelry sold by peddlers down the block. ▬

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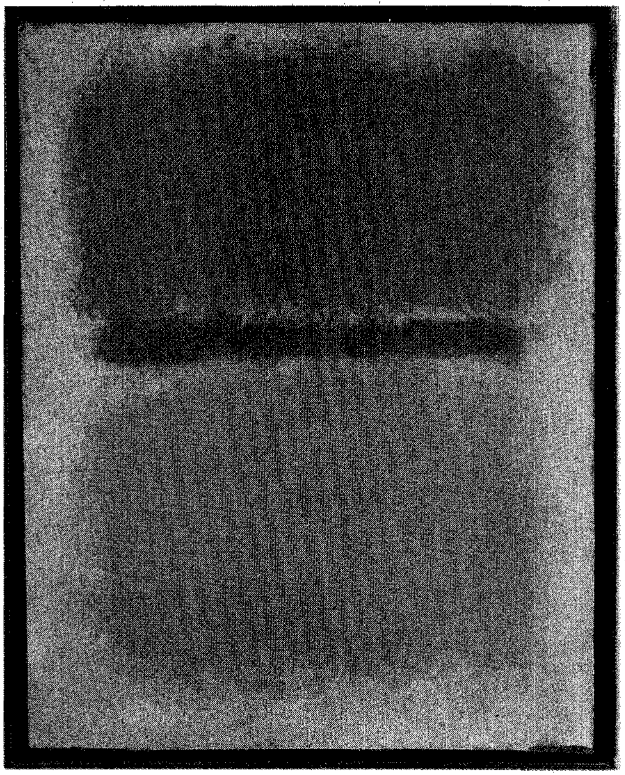
DURABLE DARKNESS

"...Of all the Abstract Expressionists, Rothko is probably the one least subject to reinterpretation. He is what he is..."

THE STORY BEHIND MARK ROTHKO'S LAST, black paintings rivals van Gogh's madness—both for dramatic incident and for its ability to confuse the issue. Rothko's search for the eternal-tragic human dimension, his personal morbidity, his suicide, and the dirty dealings with his work after his death have obscured a more reasoned debate into the meaning of the shadows that suffuse his last works like smoke from the Dachau ovens.

I suspect that **"Mark Rothko: Works on Paper"** has come to the Guggenheim as a way of raising those issues again, and maybe giving new weight to the arguments. Bonnie Clearwater, curator for the Mark Rothko Foundation argues to that effect in the catalogue. The foundation, you'll recall, is sheltering Rothko's works and slowly dispensing them to museums; this show is made up out of the several hundred works on paper in the vaults, plus a few extra from the collections of Rothko's children, Kate and Christopher. The nightmarish game of marketing hardball instituted by Rothko's former dealer, Frank Lloyd, has been supplanted by the kind of dispassionate concern any artist would envy. In this sense, Rothko's legacy has survived him.



Tragic dimension: *An untitled Rothko from 1959.*

But all the foundation's goodwill can't give this show a reason for being, other than as a celebration of the secure haven the works now inhabit. "Mark Rothko: Works on Paper," a survey of the artist's career, ends up covering little new ground. It includes a number of brighter-colored pictures from the years just before his death, as well as dark-toned studies for murals at Harvard, other murals done for the Four Seasons restaurant but never installed, and more studies for the near-black canvases in the chapel built for him in Houston by the de Menil family.

The paper works—especially the more colorful late pieces—have not been widely seen, but the picture they present is hardly unfamiliar. Rothko on paper is much the same man as Rothko on canvas. The dark paintings of his last years, done in the deep sonorities of gray, black, and brown, like a fugue for the bass notes of an organ, are echoed in tone, if not in fact, by the works on paper. The critic Thomas Hess thought this shift toward the lower registers was a kind of purification, a new beginning. More often, it's thought of as the beginning of eclipse, the end of Rothko's search for the tragic dimension.

If the show were to succeed in convincing you that Rothko was reaching for a brighter side in the paper works, it might force a fascinating reinterpretation. There is bright color here, but even at the brightest, there is a trembling, flaring luminosity, a sense of darkness shot through with dawn or with the last splendor of dying sunlight. In other words, the dark prevails; it's the touchstone of all other colors, the measure by which light gains radiance. The slight jolt in amperage is due to paper's greater reflectivity (canvas is much duller). The paper works are, at least, less self-effacing than the chapel paintings in Houston, which are clotted and self-absorbed, the light in them nearly gone. But these are only matters of degree.

Of all the Abstract Expressionists, Rothko is probably the one least subject to reinterpretation. He is what he is; you take him on his own terms or not at all. If you do take him on his terms, you get something akin to Dore Ashton's introduction to the catalogue: a beautifully written essay, brilliant, lyrically moving, and thoroughly predictable. In the last years of his career, Rothko carved a cenotaph for himself, and not even a show as benign as this one can add another word to the inscription. (1071 Fifth Avenue, at 89th Street; through June 16.)

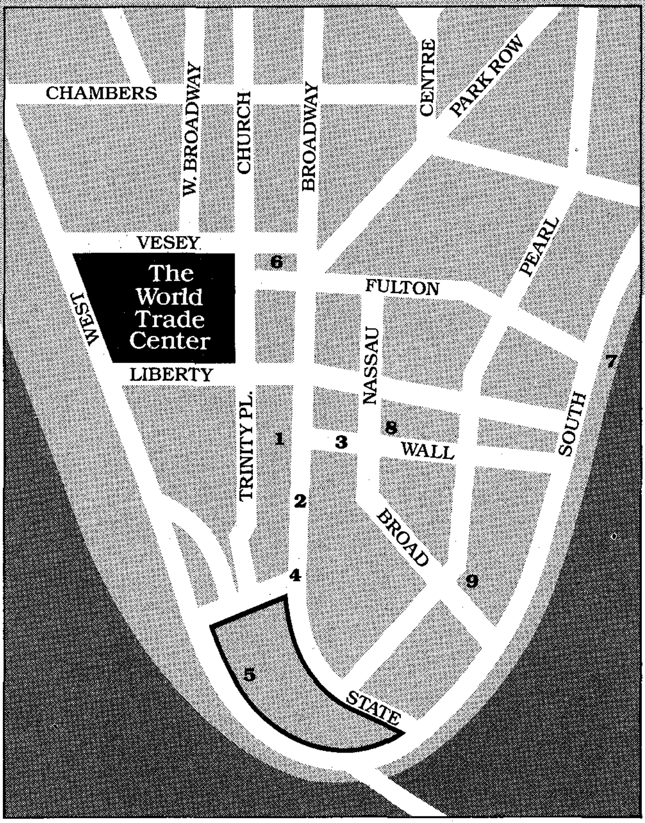
YOUR FIRST MOTIVE IN SCRABbling through the subways to **"Fresh Paint: The Houston School"** at P.S. 1 is curiosity. More than most cities, Houston has a reputation for being a place where an artist can work without either severe cultural anorexia or the overstimulated jitters of Manhattan's consuming society. New York's reputation for navel-gazing can be galling; perhaps there is fresh merit in "Fresh Paint," and you are in danger of missing it.

Your first reaction is disappointment. Any curator attempting to summarize the art production of an entire town must put in everybody of even modest merit, particularly artists whose charisma in the art community is their chief source of goodwill. The masterminds here—Barbara Rose, now back in New York after a stint as curator of the Houston Museum of Fine Arts, and Susie Kalil, a Houston writer and critic—have not escaped these political necessities. So you leave feeling that it's impossible to know another place, except by echo.

The echo in "Fresh Paint" equivocates: It puts forth too many confused and overlapping voices, with silence where an extra voice would have helped. No doubt the show carried more meaning when it opened in Houston. Here, one can draw only partial conclusions. Texas-born John Alexander, for instance, has mastered an R. Crumb version of Jackson

Photograph: Quesada/Burke, New York.

YOUR OWN WALKING TOUR OF NEW YORK'S BEGINNINGS BEGINS AT THE WORLD TRADE CENTER.



Stand at the Deck at the World Trade Center and you can see where Nieuw Amsterdam's first arrivals came ashore. In fact, a walking tour of our neighborhood is a fabulous *history* lesson for you and the kids. A 3-state observation deck view from a quarter mile up is the most breathtaking *geography* lesson you ever had. (What's more you can have some of the best *gastronomy* lessons anywhere in the city in our 22 great restaurants and gourmet snack spots including, of course, the world-famous Windows on the World.)

1. Trinity Church. Visit the famous graveyard of one of the city's oldest churches, where many of our nation's heroes are buried: Alexander Hamilton, Robert Fulton, Commander James Lawrence ("Don't give up the ship"). The church's museum houses everything from 17th century birth records to old sermons.

2. Broadway. "Breetweg" to the Dutch, it's an avenue of history. No. 1 was Washington's HQ. During the British occupation, the Benedict Arnold betrayal plot was hatched here. In fact, Arnold lived at No. 3. No. 39 is the site of the Washington's second presidential mansion.

3. Wall Street. You may know how this street—Nieuw Amsterdam's northern border—got its name. But not many people know the wooden wall which Peter Stuyvesant put up for protection against the Indians didn't do its job very well. The Indians took the planks for firewood.

4. Bowling Green Park. Where the first European settlers built their houses. Where Peter Minuit purchased Manhattan. Where the settlers played "bowls." Where 150 years later America's first protest against British oppression took place. The park fence is an 18th century original.

5. Battery Park & Castle Clinton. Battery Park is named for the gun batteries that protected the Dutch city from invasion (unsuccessfully). Peter Stuyvesant lived at the site. The Castle, once an island fortress, later became the new world's show biz capital, where P.T. Barnum introduced Jenny Lind. Where Morse demonstrated his new-fangled telegraph. Where Ellis Island's forerunner welcomed 7 million new Americans.

6. St. Paul's Chapel. Manhattan's oldest surviving church, a block from the World Trade Center, is the perfect spot to begin touring New York's beginnings. When New York was the country's capital, George Washington worshipped here regularly. His pew is marked.

7. South Street Seaport. During the great age of sail they called this the Street of Ships and you could see masts all the way down to the Battery. Partially restored, the area is now a model of the early 1800's, with tall ships, food stalls, shops and fine restaurants.

8. Federal Hall. Site of the first Capitol of the U.S., where George Washington took his oath of office. Congress met here for the first time in 1789 and adopted the Bill of Rights in the hall of the original building. Much earlier it was the site of the City Hall and the Zenger trial which established press freedom in the colonies.

9. Fraunces Tavern. Refurbished and looking much as it did in the late 18th century, it's a museum upstairs, a busy restaurant below. Washington toasted a farewell to his officers here and the predecessors of the Continental Congress met here. (Proprietor Fraunces had been Washington's servant.)

The Deck: 9:30-9:30 every day. $2.95 adults. $1.50 children and senior citizens. For information on the Observation Deck at the World Trade Center call: (212) 466-7377.

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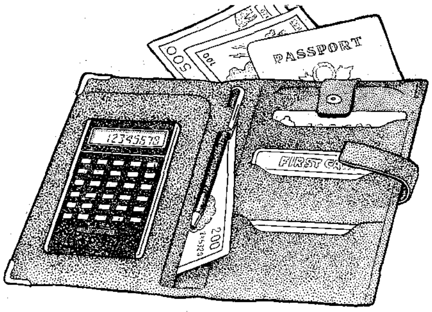

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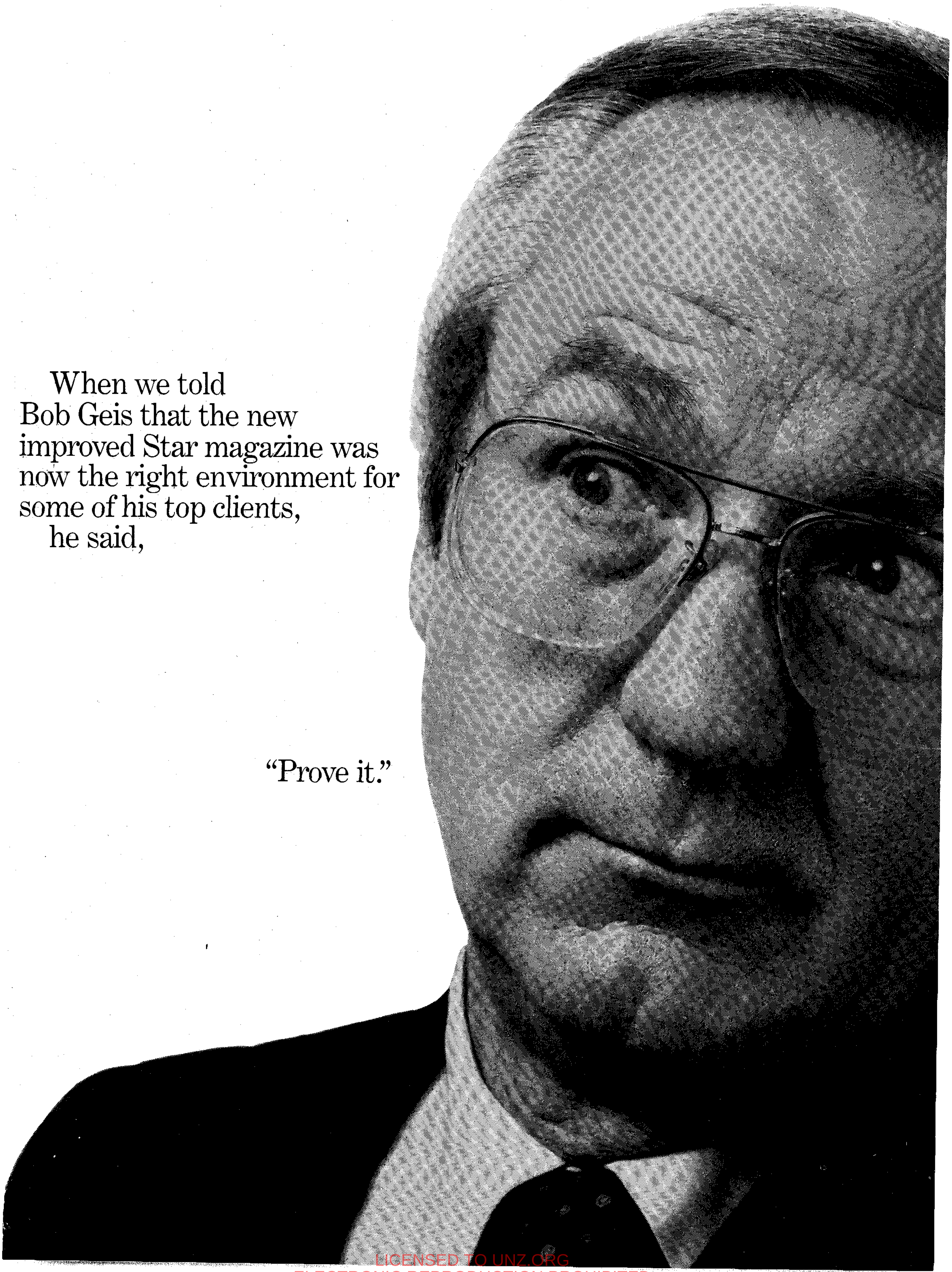
Pollock; his jitterbugging swamp creatures are forcefully drawn, even if you don't know what to make of their bumpkin manners.

Alexander has shown quite a bit in New York lately, riding the expressionist tide. But just as admirable, if not more so, is a strong set of freestanding canvases (folded like screens) by Joseph Glasco, who has layered them with chopped-up bits of canvas, each bearing its own kind of stroke or mark, like the residue of a painterly blizzard. Also impressive is the curious picture *Two Nikes Leading a Bull to Sacrifice*—a fragment of a relief from classical Greece, turned into a painting—by Jimmy Jalapeeno. You want to know more (is this irony? farce? a comment on painting?), but you must settle for what you see. Otherwise, the range is enormous, from Bob Camblin's wily, Wiley-like realism to Melissa Miller's unnervingly sweet Disneyland-diorama-style animal pictures to intriguing but unclassifiable examples by Basilios Poulos, Sara Stites, Gael Stack, Bert Samples, and Jim Poag. (46-01 21st Street, Long Island City; through June 21.)

THERE IS A SUBTLE, MINIMAL POETRY IN the installation by the German artist **Lothar Baumgarten** at Marian Goodman. The simplicity is deceptive: nothing but large-format photographs of a section of high plateau and grassland in Venezuela, stuck up around the gallery walls along with pairs of names drawn on the wall between each pair of photographs. The names are of minerals (tin, copper, lead) and of indigenous animals (tapir, boa).

As with anything so pared down, nuance counts more than substance, or rather, it's the source by which substance is revealed. The landscape in the photographs—noble, wild, and beautiful as Eden—has the look of the place where man was born. Jungles crouch in the valleys, and grassy ridges lead up to the sort of brooding bluff that could have had a starring role in *Lost Horizon*. If there is a memory of the Garden locked in our genetic codes, this is what it looks like.

The words on the wall, meanwhile, are a kind of mapping, reminiscent of those lists of South American statistics you had to memorize in grade-school geography classes. (Remember the maps with little signs to indicate mining, lumbering, cattle raising, and so on?) There is something here about naming and knowing, and the infinite distance—in time, space, and human will—between where we are now and where we came from. The elegance in this show is deeply and thoroughly felt, unlike so much other conceptual documentation. This one stays with you, being perfected in memory, for a long time after. (24 West 57th Street, through June 15.) ■



When we told
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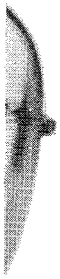

"When I saw it, it caught me by surprise. It was much crisper and clearer.

"It now takes on more of the feel of a magazine, and makes for better quality of reproduction for any ads that we might run in there.

"The stock seems to be somewhat heavier than what they were using before, which is giving them better reproduction.

"It has a more upscale look. I think it's probably going to enlarge the overall audience, because I think it's much more attention-getting at the newsstand."

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Corporate Media Director
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BEST BETS

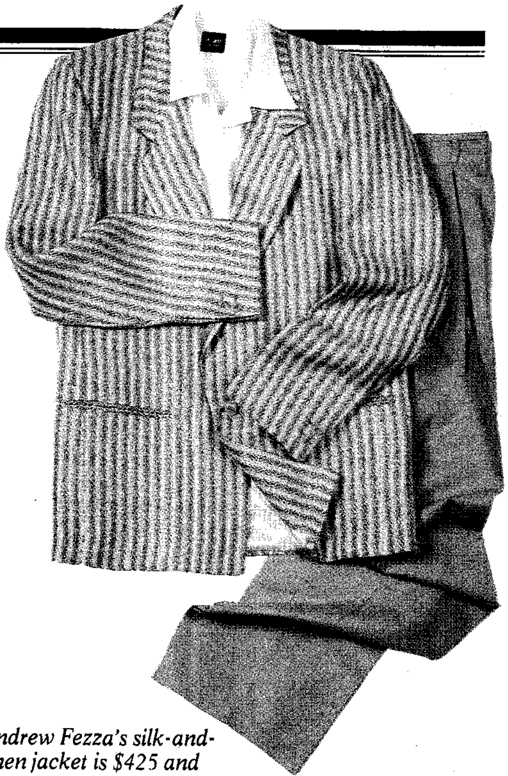
Elegant finds—from a camp shirt to candlesticks—for Dad on his day.

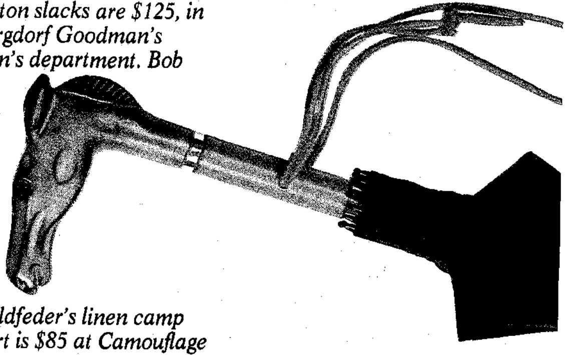
By Corky Pollan

Clockwise from top center: Classic Panama is $47.50, Trumper sandlewood soap is $8 and cologne is $35, badger-bristle shaving brush is $110, and injector razor is $15 at Barneys ⚜ Fluted-ash candlesticks are $9.50 and $12 at the Cooper-Hewitt Museum (2 East 91st Street, 860-6878) ⚜ Mat-black pocketknife is $22.95 at Conran's Under Glass department (160 East 54th Street, 371-2225) ⚜ Striped eyeglass frame is $75 at My Optics (82 Christopher Street, 741-9550) ⚜ Christofle's ebony-and-silver-plate corkscrew is $57.50 at Barneys ⚜ Ultrathin push-button telephone is $75 at D. F. Sanders (952 Madison Avenue, at 75th, 879-6161, and 386 West Broadway, 925-9040) ⚜ Victorian carpet-bowling balls are $85 and $120 at James II Galleries (15 East 57th Street, 355-7040) ⚜ Lefax's compact goatskin organizer is $140 at Lefax (9 Murray Street, 608-9394) ⚜

Gorham's sterling-silver military brush set is $110 at Fortunoff (681 Fifth Avenue, near 54th, 758-6660) ⚜ Ebony-and-silver bottle opener is $75 at Barneys ⚜ Dice cocktail picks and holder are $25 at D. F. Sanders ⚜ Vintage Scottish silver-and-horn beaker is $245 at James II Galleries ⚜ Sleek and buttery-soft traveling kit with battery-operated shaver, fold-up toothbrush, nail set, sewing kit, and more (inset) is $250 at To Boot (256 Columbus Avenue, at 72nd, 724-8249).

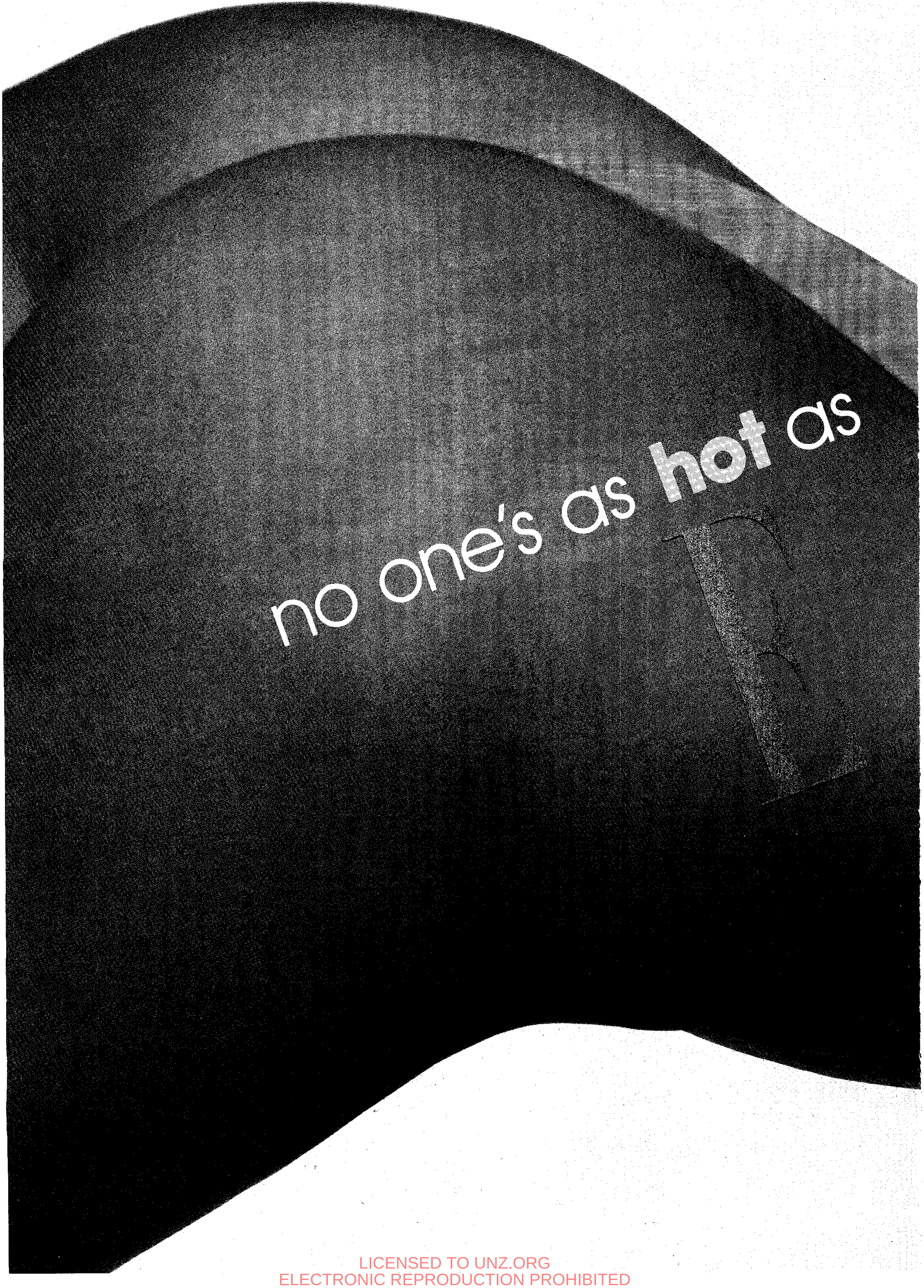
PHOTOGRAPHED BY BRIAN HAGIWARA





Andrew Fezza's silk-and-linen jacket is $425 and cotton slacks are $125, in Bergdorf Goodman's men's department. Bob Goldfeder's linen camp shirt is $85 at Camouflage (141 Eighth Avenue, at 17th Street, 741-9118). Whimsical umbrella is $60 in Bloomingdale's men's department.

Fluted crystal champagne cooler with silver-plate bottle inset is $130 at Fortunoff. Piper-Heidsieck's new Piper Rare is $65 at liquor stores.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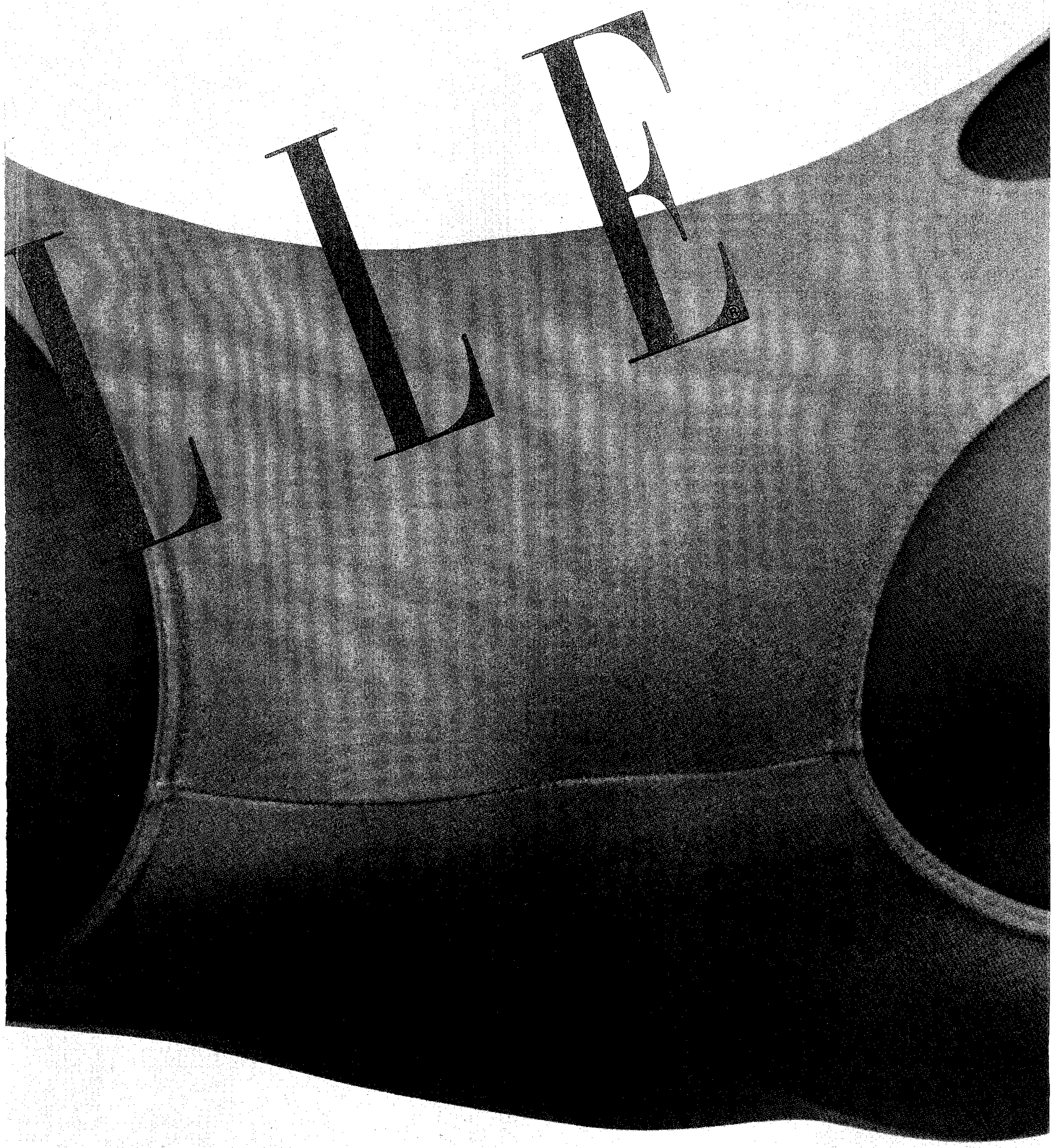

Premier Issue, September 1985 Closing Date, June 25, 1985 On Sale Date, August 20, 1985 (212) 808-5800

Movies/David Denby

BLUBBER

"...*Perfect* has no motor, no tension. It's demoralized, vacuous, and completely unsure of what it wants to say..."

PREPOSTEROUSLY VAIN, MOST OF THEM, journalists love to talk about themselves—their problems, their triumphs, their moral struggles (to hear them tell it, they're always struggling). But most writers have the sense not to inflict this barstool rant on the reader. Even the most immodest among us, deep in the fog of self-approval, might acknowledge that the gossip and trivia of the profession isn't all that... interesting. (I did once hear, I admit, from a man who wanted to camp out in my apartment and watch me write—but he was an academic, not a normal person.)

Perfect was made by people who never got off the barstool. I knew we were in for trouble early on when John Travolta, playing a hotshot *Rolling Stone* reporter, gets doused with a Bloody Mary by Carly Simon. She is furious, it seems, because of a story he has written about her. Such are the risks of journalism! Funny, but I don't seem to recall, in recent years, many savage attacks on big pop singers in the fanzine pages of *Rolling Stone*. And I wonder about a writer who thinks that attacking a singer in a magazine is an act of moral courage. To most of us, the Bloody Mary scene looks like a new style of name-dropping.

The fearless journalist behind *Perfect* is *Rolling Stone* contributing editor Aaron Latham. Along with director James Bridges, Latham wrote the screenplay, a vapid and at times laughably self-important account of the life and not very hard times of a *Rolling Stone* reporter named Adam Lawrence. John Travolta, listening carefully to what people say, his demeanor a mix of modesty and opportunism, gives an attractive performance as Latham/Lawrence. But what a piece of cheese the role is! When we catch up to Lawrence's hectic existence, which seems to consist of a great many plane trips to the Coast and back (with side trips to Morocco), and the consumption of quantities of iced shrimp in swank hotel rooms, he is in pursuit of two stories—an interview with a De Lorean-type big shot named McKenzie, who is being indicted by the government on drug charges, and a piece about the profound cultural significance of Los Angeles health clubs.

Latham, of course, did publish such an interview with De Lorean in 1983, and the health-club piece was his inane "Looking for Mr. Goodbody" cover story of the same year. Immortal lines from this article are spoken or read in the movie, including such gilt-edged thudders as "Health clubs turn out to be little capitals of Emersonian America scattered from sea to shining sea." That's Emerson, as in Ralph Waldo. As if all this weren't cozy and self-promoting enough, Lawrence's editor, called Mark Roth, is played by *Rolling Stone*'s actual editor and publisher, Jann S. Wenner, who is mostly seen eating, drinking, and arriving home from parties. Surrounded by giggling celebs, he also makes ice cream with liquid nitrogen. Wenner, 39, walks down the corridors of *Rolling Stone* like a 60-year-old baseball manager in expensive clothes—gut first—and his features look smooth and pampered, as if they were disappearing in butter. When he talks, in what is supposed to be a debonair snarl, he usually whines.

Fluff and flab: *Jamie Lee Curtis and Jann Wenner.*

All of this may sound like promising material for a satire of aging counterculture journalists—former prophets of youth revolution who have landed on the gravy train and learned to like it. But it turns out to be nothing of the sort. *Perfect* combines a vaunting *celebration* of journalism as high life with an absurdly earnest inquiry into the ethics of "soft" (very soft) feature reporting. Lawrence faces two moral dilemmas: (1) Should he obey a government subpoena and turn over his interview tapes after giving McKenzie his word that no one else would see them? and (2) should he take advantage in print of some defenseless women who spill out the embarrassing details of their personal lives? Something similar to the first question was handled more incisively on *The Mary Tyler Moore Show*, and the second is raised in a context so banal—the mating habits of the aerobics generation—that Mary would never have bothered with it. *Perfect* is a jumble of bluster, guilt, and exploitation—the result of basing a movie on a piece of journalism that was fluff to begin with.

Maybe we shouldn't be surprised by this. Aaron Latham was also responsible, with Bridges and Travolta, for an earlier article-cum-movie deal, *Urban Cowboy*, which featured a mechanical bull as a symbol of the decline of the American West; Latham seems to have a distinct talent for spotting unimportant trends and then making too much of them. That's bad enough, but does he have to share his anxieties with us, too? If he thinks this kind of journalism is tacky, then why does he do it? Parading your tender conscience over so trivial a story is more vain than simple boasting.

Arriving at the Sports Connection in Santa Monica, Lawrence is immediately attracted to the dynamite aerobics instructor Jessie (Jamie Lee Curtis), who leaps and wiggles before 50 or so people (all of whom are in perfect shape already). Thanks to the wall mirror, we get to see Jamie Lee Curtis fore and aft. She's great to look at, and she's so peppy that we can believe she could get her class high just from jumping up and down. Adam wants to get her into his story, but she's been burned by an earlier reporter and won't cooperate. He comes on to her by talking of Ralph Waldo, the Great Physical Awakening, and popular culture as the dream life of the nation. Mysteriously excited by this palaver, she goes to bed with him, and they then have endless discussions of whether she should trust him or not. She leaves, she comes back, she leaves again....

In her earlier roles, Jamie Lee Curtis demonstrated an engaging no-nonsense quality—a plain, even minimal, approach to acting, combined with sexual frankness, that she seemed on the verge of making into a powerful style. Latham and Bridges have seized on that straightforward quality and expanded it into a whole personality. Her Jessie is the Lillian Hellman of aerobics, a woman of daunting, humorless integrity who brings the morally slack Adam back to his better self. But that's all she is. She's so serious about aerobics, and so little interested in anything else (when not teaching, she swims, jumps rope, and practices jiggling in front of the mirror), that she seems quite demented.

Jessie gives Lawrence a hard time for thinking of the people at the health club as "airheads." But how does *Perfect* actually show the denizens of the club? As airheads. The comedienne Marilu Henner, in a miserable role, plays a girl who gets aroused watching her boyfriend strip for lonely women at Chippendales. The boyfriend (Mathew Reed, who's very good at bump-and-grind) tells Lawrence he fell in love with her because of her terrific chest; they are seen together enlarging that part of her body still more on the Nautilus. And in a scene of unparalleled cruelty, Laraine Newman, playing a pathetic nympho (known as "the most-used piece of equipment in the gym"), makes an unsuccessful pass at Travolta and settles instead for a gangbang. Laraine Newman, one of the smartest satirists of her generation, reduced to this! The movie plays the same nasty tricks that it puts journalists down for playing.

When I saw *Urban Cowboy,* I began to wonder if James Bridges had any common sense. Bridges seemed fixated on that plunging mechanical bull—he must have thought he really had something there. And in *Perfect,* he lingers forever over the pelvis-thrusting aerobics sessions, trying to turn the group-exercise classes into musical numbers. But exercise isn't dancing, and even though John Travolta, who joins in, is visibly aroused, the scenes, which go on for five minutes at a time, feel like padding. The plot has no motor, no tension. Indeed, this fitness movie is all blubber—demoralized, vacuous, and completely unsure of what it wants to say. Apart from the unspeakable glory of working for *Rolling Stone,* what idea could anyone get from it? Perhaps the idea that journalists, unless they have accomplished something remarkable, should please, please stop talking about themselves.

The Goonies, WHICH IS ABOUT A GROUP of funny, squabbling kids who go hunting for buried treasure, is the most conventional movie Steven Spielberg has ever been involved in. Directed by Richard Donner and written by Chris Columbus (from a Spielberg story), the picture is noisy, incredibly repetitive, and, for anyone over fourteen, hell to sit through. I enjoyed the elaborate Rube Goldberg machines that control gates, draw-

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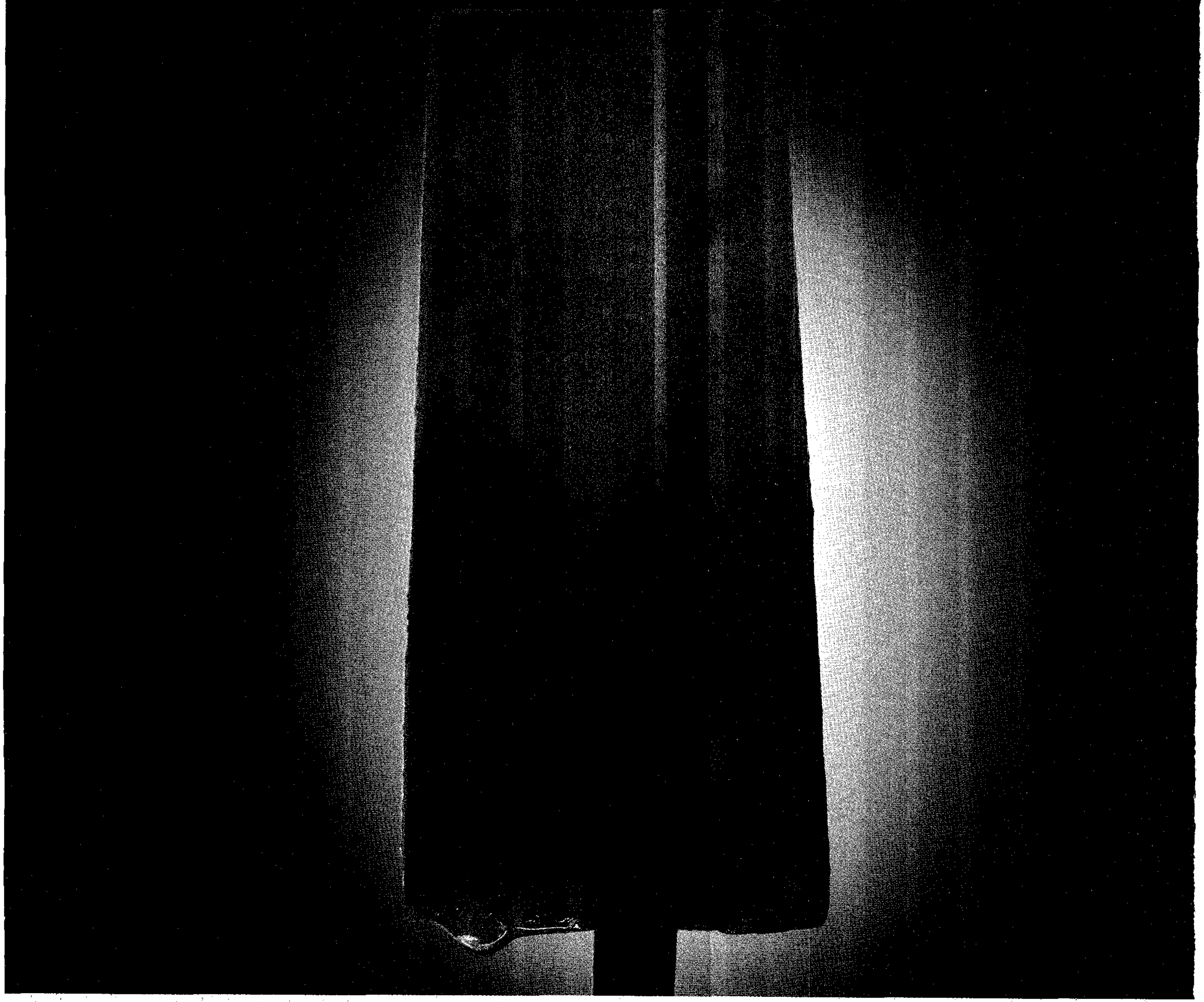

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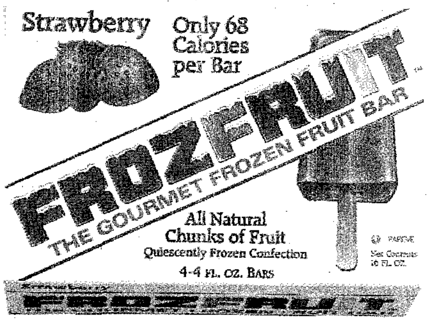
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bridges, and cavern doors; there are memorably grotesque faces on the Ma Barker-like gang that menaces the kids; and one of the jabbering peewees—a Jewish fatty named Chunk, who can smell pizza at a hundred paces and who recites "*Baruch atoh Adonai . . .*" when he's in trouble—is consistently funny. But the rest of the kids deliver their lines with mashed potatoes in their mouths (I understood about half the dialogue), and for most of the picture, we're trapped in a Spielbergian tunnel. We've been there before: Papier-mâché boulders fall down, pits with upraised stakes at the bottom suddenly open up, and skeletons shake their bones at everyone. Spielberg, it would seem, has a thing about the danger of being enclosed. With luck, he'll get over it and come above ground for good; the Temple of Doom has become the dullest theater of the summer season.

Sylvia, AN ACCOUNT OF THE EARLY YEARS of the revolutionary teacher Sylvia Ashton-Warner, is unabashedly liberal, pacifist, and bohemian in its values. Assigned with her teacher husband to a small New Zealand town during the Second World War, Sylvia (Eleanor David) discovers that her largely Maori class can't learn to read from the standard see-Dick-run books, so she develops readers of her own. Her theory, now commonplace, was then rather daring—that children are obsessed with danger and fear, and that the language they're taught should acknowledge that violence of feeling rather than suppress it. (She thinks the violence, if ignored, will come out in action.) Sylvia herself is repressed—boundlessly creative, she has insufficient outlet for her energy and so is prone to nervous breakdowns. Eleanor David, who plays her, is a beautiful woman with a tense brow and a strong chin—Meryl Streep without the flutters. Based on Ashton-Warner's books *Teacher* and *I Passed This Way,* and directed by New Zealander Michael Firth, *Sylvia* is a stirring testimonial to those gifted personalities who must go their own way or die.

Ironically, the kind of enlightenment that Ashton-Warner hoped to bring about hurts the movie. Firth's treatment of Sylvia is intelligent and convincing, but the picture itself is too tightly reined in. The classroom scenes are ordinary; the Maori, treated with distant approval, seem quaint and childlike—anything but potentially violent; and in Sylvia herself, adulterous and homoerotic passions are hinted at, only to be denied. If Sylvia Ashton-Warner's theories were put into effect everywhere, the world might be a safer and happier place, but if the spirit of this movie is an example of her influence, the art of drama, I fear, would dry up. In *Sylvia,* nothing is allowed to break through the surface of liberal understanding. ■

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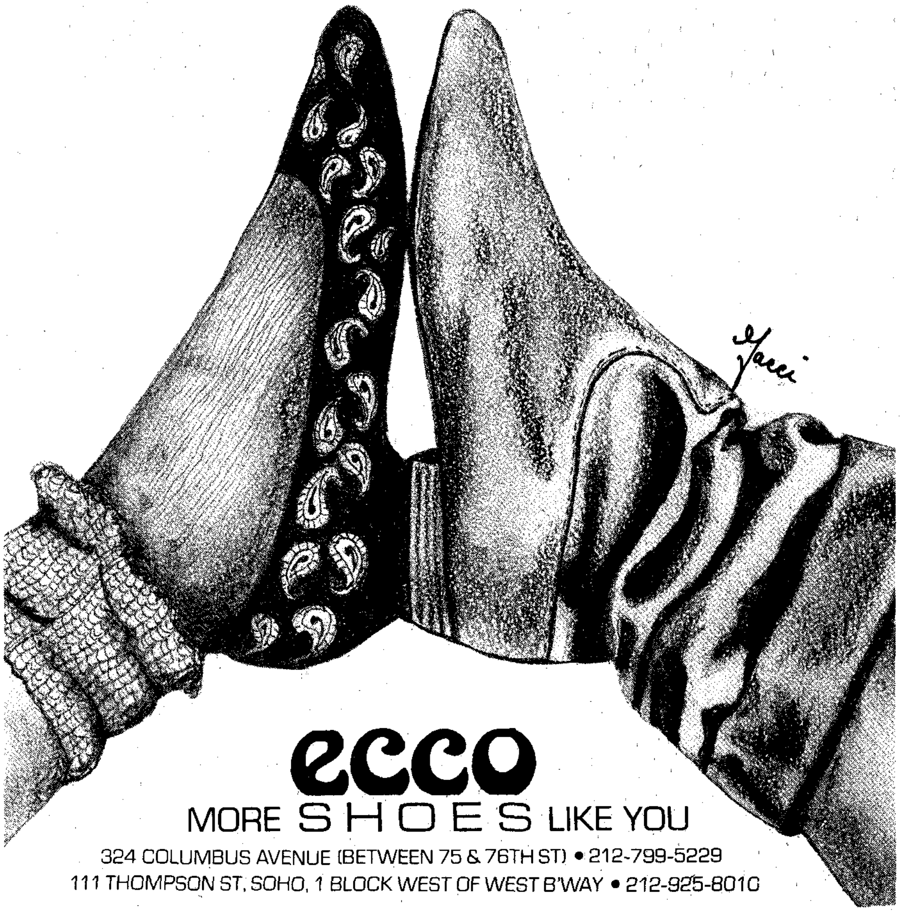
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“. . .*Fighting International Fat*—a bright idea with little wit. *Voice of the Turtle*—welcome but dated. *Submariners*—TV fun. . .”

IN **Fighting International Fat,** JONATHAN Reynolds, the gifted author of *Geniuses, Rubbers,* and other funny works, set himself two overwhelming handicaps. First, he wrote a one-joke play. It concerns the efforts of Roz Gambol, the founder of Fighting International Fat, an organization using unconventional methods for reducing, to get a few of her ex-fatties on Shep Bradley Diedricksen's immensely popular TV show. In this she is hampered by the unruliness of her flock, the jadedness and egoism of Shep (even seducing him yields only middling receptivity), and the unexpected appearance of a powerful and unscrupulous rival, D. Raleigh Bell, a former behemoth turned svelte and gorgeous through surgery: 38 operations both cosmetic and intestinal. Raleigh, who also has political ambitions, tempts Roz's faithful with a board groaning under a profusion of goodies and countless calories, prearranged surgery for all, and the freedom thereafter to gorge themselves, what with plastic, hermetically sealed entrails. She even steals Shep from Roz, catering to some of his kinkier appetites—sexual, not gustatory.

Roz and Raleigh, a good and an evil angel locked in combat for human bodies, not souls, is a basically funny but single-joke idea. It can never get very far from eating, despite detours into sex, politics, Canadians, Phil Donahue (i.e., Shep, with a few *mutandis mutatis*), “looksism” (i.e., the American obsession with slimness and glamour), and some other “serious” subjects Reynolds injects into all that ingestion. But there is, unavoidably, a surfeit of food jokes, and somewhere between *ab ovo* and *usque ad mala,* the auditorium threatens to become a vomitorium.

The second handicap Reynolds imposed on himself is a play without characters, only caricatures, so as to allow absurdity to reign supreme. But even these sundry walking eccentricities or dementednesses are not developed to a sufficiently involving degree of zaniness to elicit that second-degree empathy reserved for successful farce. For a moment, the French Canadian F.I.F. member, Jacques LaFace, does take off into true farcical vitality with a redolent tirade of self-loathing (“We are Canadians, and so dull we do not reflect light,” “We're the only country whose prime minister's wife slept with Mick Jagger,” etc.), but no other passage has the same density.

F.I.F. is a bright idea that goes nowhere and has no real passengers: a Grumman bus stuffed with grotesque dummies. There are not a few funny lines (e.g., Raleigh's explanation for not flipping over Shep's fetishistic lovemaking: “I guess I don't have too many nerve endings in my shoes!”), but there is no barrage of steady wit and not enough of that comic choreography, that bombarding with sight gags, the nerves and muscles of farce. Sure, the author was after bigger things than mere farce—social, even political satire—but these aquiline aspirations cannot make it on passerine wings. Still, *Fighting International Fat* is by no means a total failure; call it a Pyrrhic defeat.

Food for thought: *Lisa Banes and John Gabriel in* Fighting International Fat.

The production, as befits the subject, is succulent and tastefully served up. Although David Trainer's direction is not exceptionally inventive or perfectly timed, Tony Straiges's set, Rita Ryack's costumes, and Frances Aronson's lighting are good enough to eat. In the cast, Jessica Walter (Roz), Lisa Banes (Raleigh), and Stephen Ahern (LaFace) are outstanding; B. Constance Barry and Ruth Jaroslow acceptable; and Ann McDonough and John Gabriel (Shep) disappointing. Except when he tries to be funny, Phil Donahue is vastly funnier than Mr. Gabriel.

“OH, DEAR! THIS CAN'T LAST.” “WHAT?” “Things being fun like this. You're a darling fool, Steve.” This is a bit of dialogue from an early play by John van Druten, *There's Always Juliet* (1931); but they did last, and their brand of darling foolishness—from the pens of Coward, Lonsdale, Behrman, van Druten, and several others—beguiled the Anglo-American theater from the twenties to the early fifties; even World War II and its aftermath could not immediately throttle them. That war, in fact, is the time of van Druten's **The Voice of the Turtle** (1943), now revived by the Roundabout; but except for one of the three characters' being a sergeant and a few passing references, you feel the war no more than the onstage trio seems to.

Escapist fare, then. But at least charming, intelligent, sophisticated escapism. Yes, but alas, yesterday's sophistication is too recent for a genuine antique, too dated to avoid a slight ludicrousness. *The Voice of the Turtle* is, after all, only a boulevard play, and not in the league of topnotch Coward or Maugham. In 1943, Sally Middleton, the sweet, twenty-year-

Photograph by Martha Swope/Susan Cook.

old actress who has had two affairs and starts a third with a fellow actress's stood-up soldier beau on his weekend pass, may have seemed a mite daring on the stage—rather like the working refrigerator, perhaps the first to occupy the boards. But it is all irretrievably, though likably, passé—like a sachet that has lost its scent, when even scented sachets are a bit of an anachronism.

This said, it must be conceded that there are still small, frolicsome pleasures frisking through this play, though probably fewer for us lucky ones who saw Margaret Sullavan as the original Sally. Although she was 32 at the time, Miss Sullavan had a girlish refulgence made of equal parts of merriment and poignance, of pristineness and promise of mischief. As Jimmy Stewart is quoted by her daughter, Brooke Hayward, in *Haywire,* Maggie "could do . . . maybe a look or a line or two, but they would hit like flashes or earthquakes." When Bill, the gentlemanly sergeant, is about to leave Sally's apartment after their second date because, as she larkingly puts it, she has aroused the beast in him, she adds, "There's a beast in me too." Whoever heard and saw Miss Sullavan, squatting on her bed in the chastest pajamas, has never forgotten that vocal heartquake, that flash of tremulous surrender. It is almost unfair to pit any actress against that line reading, against that entire performance; that J. Smith-Cameron is not totally eclipsed by it is no mean accomplishment. But it isn't quite enough.

Still, the actress does get into the spirit of a New York that found $17.60 outrageous for an orchestra seat for a musical, $125 a month highway robbery for a sizable East Sixties apartment, and the Central Park Zoo fraught with romance. She is an ordinary-looking young woman who can, however, make averageness winsome and eloquent, and she acts with perceptivity and grace; but when she says, "There's a beast in me too," not a seismograph stirs in its sleep. Yet she is miles beyond Chris Sarandon, who has the right looks and age for Bill, as Elliott Nugent, 44 in '43, did not. But Nugent, though humbly born, had real upper-class polish and easefulness; Sarandon seems befuddled, even lumpish and stiff. It is hard for today's young actors to achieve that antebellum veneer (that was, so to speak, not just skin-deep), but for what Sarandon does, or doesn't, do, he deserves a good shellacking. As for Patricia Elliott, who plays Olive, the predatory, egotistical actress from whom Sally delivers Bill, she not only overacts but also looks overmature.

Michael Sharp's set and Barry Odom's costumes are better historically than aesthetically, but will do; ditto Ronald Wallace's lighting and Philip Campanella's choice of period songs. Robert Berlinger's staging is serviceable rather than

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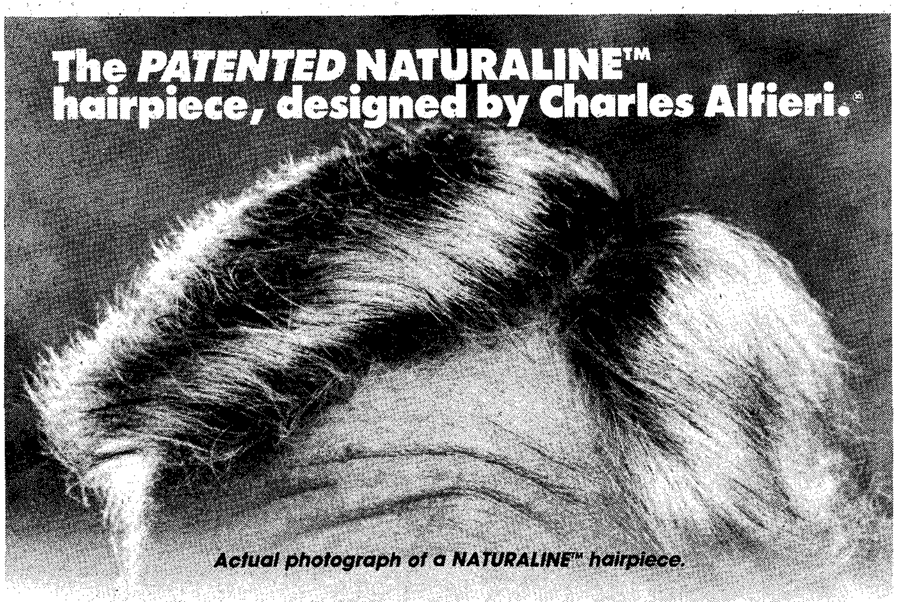
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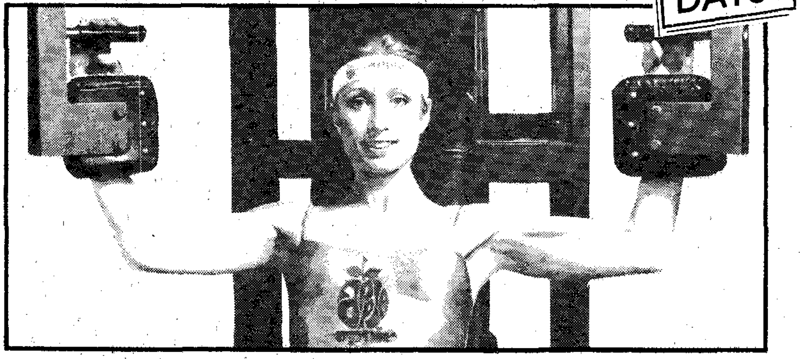

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inspired, and the whole enterprise lacks much of the brittle charm of a lost demi-paradise where the heroine could still admonish her lover, "We must keep things gay," and mean just that.

Submariners, AT THE HUDSON GUILD, IS television fare, but of the sturdy British kind, in its tougher, lower-class vein rather than its genteel, bloodless manner. Tom McClenaghan, the Ulster-born author, put in fifteen years in the British navy and quite a few writing for the BBC, and has clearly mastered these disparate crafts (to use a term applicable to both). Here are five men on a nuclear sub, whose very name, HMS *Superior,* is arsy-varsy. One is the cook, Able Seaman "Cock" Roach, a smart, slippery fellow of many talents, hell-bent on getting discharged; another is Chief Petty Officer "Spider" Webb, with a wife going crazy, and whom Roach instructs in how to fake a nervous breakdown while he himself feigns rampant homosexuality. CPO "Housey" Houseman is a dense Scot whose wife wants him to be an officer and who toils at maths tests he will never pass; CPO "Splash" Brady is a hulk who never stops exercising his body and never begins to exercise his brain. In the CPO mess room, where the action is laid during an ominous eight-week tour of duty, these four are periodically visited by the dopey chaplain proffering unsolicited solace.

The five are, happily, not a typical cross section, and the maneuverings of the wily Roach and the reluctant Webb are droller than such stratagems usually are. But I can't claim special originality for *Submariners,* only ample though faltering humor, solid characterizations, and a story of modest but tenacious interest. The author can still squeeze fun out of such hoary chestnuts as on-board theatrical contests, piously stodgy chaplains ("We are all in the same boat!"), and a clod's desperate struggle with algebra. And he puts to compelling use his knowledge of naval routines and rituals, vexations and relaxations, even as men kept in the dark about their whereabouts and mission fear they might unleash World War III.

This unspectacular but robust comedy is capably staged by David Kerry Heefner, with an apt set by Daniel Proett and fine lighting by Phil Monat and sound by Ed Fitzgerald. The British accents are mostly satisfactory, as are the performances of Ralph Williams (Chaplain) and Tim Choate (Webb). But Adam LeFevre (Housey) and Kevin O'Rourke (Splash) are excellent, and, as Roach, John Bowman is sensational. He displays an extraordinary range of skills among which he rattles around like a true emotional-quick-change artist. This fulgurant performance in a fairish play may be worth two hours' submerging. ■

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THE NEW STORE, WHICH OFFERS LARGE discounts on women's and even some men's clothing by well-known Italian designers, including Dik Brandsma, Casor, Gianna Cassoli, Miguel Cruz, Gianfranco Ferre, Claudio Laviola, Lipps, Oaks, Per Spook, Emmanuel Ungaro, and Gian Marco Ventura, is reducing prices further. Women's spring and summer items (sizes 4–14) include: wool-gabardine suits, were $229–$299, now $159; wool-gabardine dresses, were $159–$179, now $99; after-five separates and dresses, were $179–$199, now $99–$139; silk or linen dresses and two- and three-piece outfits, were $129.99–$179.99, now $59.99–$119.99; linen pants, were $44.99, now $19.99; linen oversize T-shirts, camp shirts, split-back blazers, and carpenter pants, were $39.99–$89.99, now $19.99–$49.99; silk or linen blouses, were $44.99–$79.99, now $24.99–$49.99. Also, cotton or linen coordinated sportswear, including: skirts and cropped pants, were $59.99, now $24.99; T-shirts, were $39, now $19.99; oversize vests, were $119.99, now $34.99; dresses, were $139, now $54.99. For men (sizes 36–42): Gianfranco Ferre coats, here $399; Oaks pants (sizes 44–52), here $39.99; Oaks wool sweaters, here $49.99. A.E., M.C., V., checks accepted; all sales final. *The New Store, 289 Seventh Ave., near 27th St. (741-1077); Mon.-Fri. 10 a.m.-8 p.m. and Sat. and Sun. till 6:30 p.m.; while stock lasts.*

ANNIVERSARY SALE

THE HAPPY COOKER IS CELEBRATING ITS tenth anniversary with this sale on just about everything you might need for your kitchen. For example: Sabatier stainless-steel cutlery, was $14–$35, now $7–$17.50; Sabatier 4-in. professional carbon-steel paring knives, were $11.95, now $6; Oneida and Sheffield cutlery, now 50 percent off; Cuisinart DLC 8-Plus food processors, were $195, now $124.99; Cuisinart blade holders, were $10–$22.50, now $5–$11.25; Cuisinart expanded-feed-tube sets for the DLC 8, were $55, now $27.50; Melitta ten-cup electric coffee-makers, were $55, now $25; Peugeot salt mills, were $18, now $9; Zyliss garlic presses, were $6.25, now $3.12; General Housewares 8-qt. enamel soup

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

pots, were $22, now $11; Pelouze 16-oz. diet scales, were $25, now $12.50; Deglon professional stainless-steel spatulas, were $13–$27, now $6.50–$19.95; Leyse 3- and 5-qt. aluminum steamers, were $18.75 and $24.95, respectively, now $10 and $12.50; poultry shears from Italy, were $14.95, now $7.50; replicas of old-fashioned ice-cream-soda glasses, were $5, now $2.50 (minimum purchase, six); rectangular and dome-shaped wrought-iron pot racks, were $25 and $30, respectively, now $12.50 and $15. Also, crystal glasses, meat grinders, teapots, knife blocks, cookbooks, aprons, and more. Merchandise shipped throughout the U.S. A.E., M.C., V., checks accepted; all sales final. *The Happy Cooker, 72-52 Austin St., Forest Hills (718-544-8004); Tues.–Thurs. and Sat. 10 a.m.–6 p.m., Fri. till 7 p.m., and Sun. noon–5 p.m.; through 6/18.*

BE COORDINATED

THESE WELL-MADE, CLASSICALLY STYLED separates, in women's sizes 2–14, come in a variety of natural fabrics, including cotton, linen, silk, and wool gabardine, and are here at very low prices. Just a sampling: lightweight-wool-gabardine white-with-black-trim tuxedo blazers, retail $265, here $88; silk houndstooth-check suits, retail $165 for the skirt and $265 for the jacket, here $68 and $88, respectively; black or white ramie embroidered scalloped blouses, retail $145, here $38; some matching skirts, in black only, retail $155, here $68; hand-knitted cotton sweaters, retail $125, here $48; linen-and-cotton-blend solid maroon and maroon-and-white floral coordinates, retail $135–$145, here $38–$68. A group of black-and-white polka-dotted silk separates includes: camisoles, retail $110, here $38; skirts, retail $155, here $58; shirt jackets, retail $170, here $58. Also, a selection of peach-colored linen coordinated items in solids and stripes, including: lined skirts, retail $140 (for the solids) and $155 (for the stripes), here $68; short double-breasted overblouses, retail $145, here $38; unconstructed blazers, retail $210, here $88. A.E., M.C., V. accepted; no checks; all sales final. *The Carlisle Collection, Ltd., 34 West 27th St., twelfth floor (838-1944); Fri. noon–7 p.m. and Sat. 10 a.m.–4 p.m.; 6/14 and 15 only.*

SPORTY WOMEN

GOLF AND TENNIS CLOTHES FOR WOMEN (sizes 4–20), in polyester or polyester-and-cotton blends, are very well priced here. For example: classic pleated golf skirts, retail $56, here $32; pleated tennis skirts, retail $44, here $28; yoke-topped paneled tennis skirts, retail $39, here $22.50; tops (sizes S–XL), including V-necked shirts, polo shirts, tank tops, and zip-front shirts, retail $26–$35, here $12–$20; tennis dresses, retail $55, here $29. Also, one-of-a-kind samples, here $5–$25. Checks accepted; no credit cards; all sales final. *Timandra, Inc., 40 West 37th St., seventh floor (868-3145); Mon.–Fri. noon–6:30 p.m.; while stock lasts.*

FURNITURE SHOWROOM

MUCH OF THE FURNITURE AVAILABLE AT this showroom is one-of-a-kind, and everything is sold as is. Prices listed are manufacturers' suggested retail. Merchandise includes: off-white seven-piece Thayer Coggin sectional seating unit, retail $2,495, here $1,495; black-lacquer-and-white-damask sofa and love seat, retail $1,495 for the set, here $995; White English-country-style oak queen-size canopy bed and armoire, retail $2,950 for the set, here $1,500; four-piece mirrored wall unit, retail $3,100, here $1,995; Italian beige glove-leather sofa and chair, retail $3,095 for the set, here $1,895; seven-piece Scova teak bedroom sets, including queen-size platform bed, two nightstands, storage headboard, chest, dresser, and mirror, retail $3,095, here $1,895; contemporary-style black camelback

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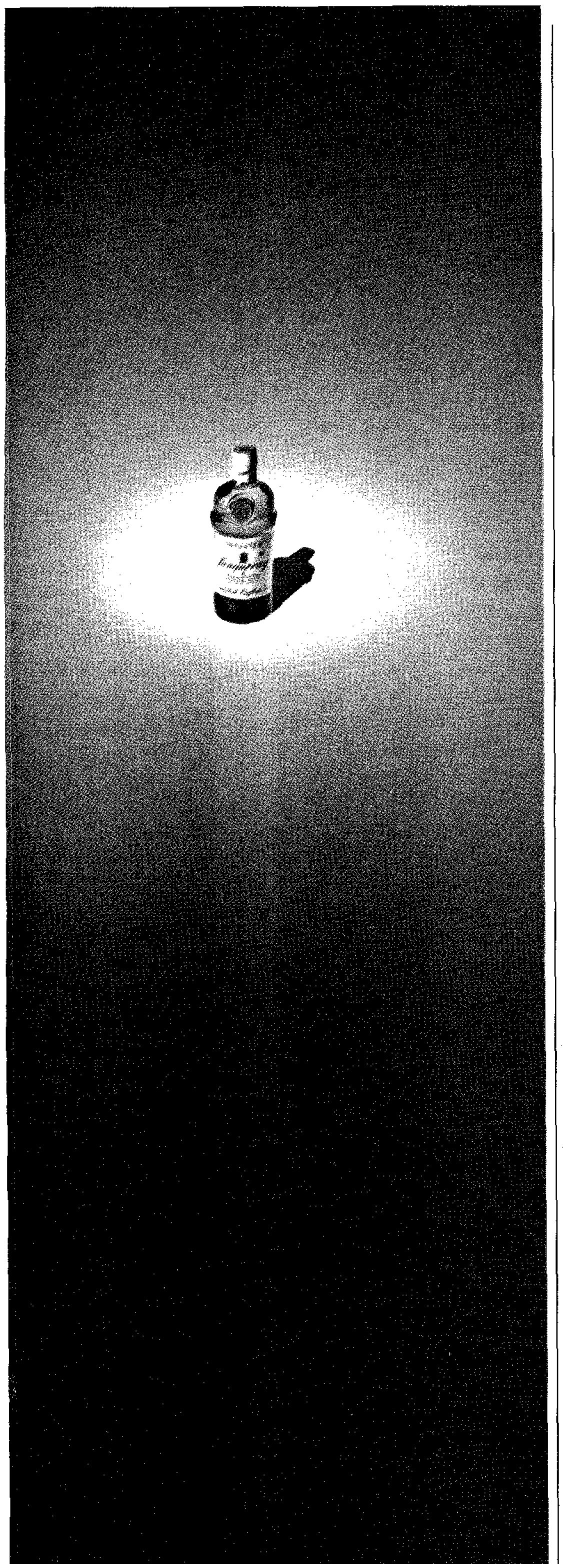

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sofa, retail $795, here $499; Selig sofa and chair in black printed cotton, retail $1,495 for the set, here $995; round black polyester-lacquered table and waterfall buffet, retail $4,325 for the set, here $2,575; and much more. Delivery arranged at additional cost. M.C., V., checks accepted; all sales final. *Dorchester House Furniture, 45 West 25th St., third floor (620-8191); Tues.-Thurs. 10 a.m.-7 p.m. and Fri. and Sat. till 4 p.m.; 6/11-15 only.*

DESIGNED FOR MEN

EASY-FITTING, COORDINATED SEPARATES for men are on sale at this showroom. Many of the styles are suitable for women as well. For example: pastel-colored cotton "paper bag" pants (sizes 28–34), retail $115, here $70; baggy-kneed pants (sizes 28–34) and matching oversize jackets (sizes SM and ML), retail $120 and $150, respectively, here $70 and $95; organdy see-through grandpa shirts (sizes M and L), retail $90, here $55; bowling shirts, retail $55, here $35; tank tops and tunics, retail $35 and $45, respectively, here $22 and $25; matching cardigans, retail $95, here $60; cotton-and-flax-blend striped shirts, retail $75 and $95, here $50 and $60. Also, a selection of swimwear in bright-colored nylon-and-Lycra and cotton-and-Lycra blends (waist sizes 28–34), including very skimpy briefs, standard briefs, competition suits, and fifties-style boxer trunks, here $15. Checks accepted; no credit cards; all sales final. *Artie & Cheech, Inc., 315 West 35th St., fourteenth floor (714-9291); Wed.-Fri. 11 a.m.-7 p.m.; 6/12–14 only.*

COLD DRINKS

GIMME SELTZER HAS MOVED TO LONG Island City, and home delivery, which was previously restricted to Manhattan, is now available in Brooklyn, Nassau, and Queens as well. To celebrate, the firm is offering a case of ten 26-oz. syphon bottles of salt-free, sugar-free, additive-free New York City seltzer water for $5 (one case per customer at this sale price). On sale as well are Gimme Seltzer's own syrups, which are made without corn syrup or chemicals, were $15 a mixed six-pack, now $13 (one six-pack per customer at this sale price). Flavors include coffee, chocolate, root beer, ginger ale, cream, cherry, black raspberry, and lemon. Also available are all flavors of Fox's syrups, here $2.50 a 28-oz. bottle, and Coca-Cola, Tab, Sprite, and Snaiders syrups, here $8 a gal. container. Checks accepted; no credit cards. *Gimme Seltzer, 44-16 Purves St., Long Island City (for Manhattan home delivery, call 718-786-7800; for Brooklyn and Queens home delivery, call 718-786-6767; for Nassau home delivery, call 516-944-9665). Sale through 6/30.* ■

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Black and white print rayon crepe dress with full skirt and contrast print necktie. $162. 4-14.

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A Complete Entertainment Guide for the Week Beginning June 12.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

1. **FILM FORUM—Watts St. at Ave. of the Americas.** 431-1590. #1—Opening June 12: *White Elephant.* #2—Thru June 13: *Kaddish.* Beg. June 14: *Once Upon a Time in America.*

3. **ESSEX—Grand St. nr. Essex.** 982-4455. *Rambo: First Blood Part II.*

4. **BLEECKER STREET CINEMAS—At La Guardia Pl.** 674-2560. #1—"Hitchcocktails." June 13-16: *North by Northwest; Foreign Correspondent.* June 17-18: *To Catch a Thief; Lifeboat.* #2—*Enormous Changes at the Last Minute.*

5. **WAVERLY—Ave. of the Americas at W. 3rd St.** 929-8037. #1—*The Purple Rose of Cairo.* #2—*The Brother From Another Planet.*

6. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "Moron Movies."

7. **ART—8th St. E. of University Pl.** 473-7014. Thru June 13: *Movers and Shakers.*

8. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. June 12: *The Power and the Glory; Dante's Inferno.* June 13: *The Rules of the Game; Pépé le Moko.* June 14-15: *Young and Innocent; Murder.* June 16: *Twentieth Century.* June 17: *The Last Metro; The Woman Next Door.* June 18: *You Can't Take It With You; The Awful Truth.*

9. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. *Lost in America; The Little Drummer Girl.*

11. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. June 12-13: *The Texas Chainsaw Massacre; The Hills Have Eyes.* June 14-15: *All of Me; Dead Men Don't Wear Plaid.* June 16: *On the Waterfront; A Streetcar Named Desire.* June 17-18: "Best of the New York Erotic Film Festival"; *Immoral Tales.*

12. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—*Fletch.* #2—*George Stevens: A Filmmaker's Journey.*

13. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—*What Have I Done to Deserve This?* #2—*Lily in Love.* #3—*Streetwise.* #4—Thru June 13: *A Private Function.* Beg. June 14 (tent.): *Desperately Seeking Susan.*

14th-41st Streets

20. **23RD STREET WEST TRIPLEX—Bet. Eighth and Ninth Aves.** 989-0060. #1—*Perfect.* #2—*Witness.* #3—*Rambo: First Blood Part II.*

21. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Opening June 14: *Secret Admirer.*

22. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. *Rambo: First Blood Part II.*

23. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. *The Goonies.*

24. **34TH STREET EAST—Nr. Second Ave.** 683-0255. *Perfect.*

25. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—Thru June 13: *Brewster's Millions.* Opening June 14: *D.A.R.Y.L.* #2—Thru June 13: *Desperately Seeking Susan.* Opening June 14: *Prizzi's Honor.* #3—*A View to a Kill.*

42nd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru June 13: *Silent Madness; Superstition.* #2—*Yellowhair and the Fortress of Gold.*

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. *A View to a Kill.*

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—*The Goonies.* #2—*Police Academy 2: Their First Assignment.* #3—*Mask.* #4—*Night Train to Terror.* #5—*Gotcha!* #6—*The Killing Fields.*

33. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—*Fletch.* #2—Thru June 13: *Brewster's Millions.* Opening June 14: *D.A.R.Y.L.*

34. **EMBASSY 1—B'way nr. 46th St.** 757-2408. *Berry Gordy's the Last Dragon.*

35. **MOVIELAND—B'way nr. 47th St.** 757-8320. Thru June 13: *Desperately Seeking Susan.* Opening June 14: *Secret Admirer.*

36. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1—*Rambo: First Blood Part II.* #2—*Rambo: First Blood Part II.*

37. **EMBASSY 2—B'way nr. 47th St.** 730-7262. *Witness.* **EMBASSY 3**—*Beverly Hills Cop.* **EMBASSY 4**—*Just One of the Guys.*

38. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—June 12-13: *Desperate Living; Lust in the Dust.* June 14-15: *2010; Dreamscape.* June 16: *Country; Frances.* June 17-18: *Rumble Fish; The Outsiders.* #2—Thru June 13: *The Sure Thing; This Is Spinal Tap.*

39. **UNITED ARTISTS TWIN—B'way nr. 49th St.** 247-1633. #1—*Perfect.* #2—*Code of Silence.*

40. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. *The Care Bears Movie.*

41. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. *Sam's Son.*

43. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. *Desperately Seeking Susan.*

44. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Thru June 13: *Rembetiko.* June 16: *The Seven Samurai.* June 17: *Floating Weeds; Fires on the Plain.* June 18: *Odd Obsession; Sandakan 8.*

45. **SUTTON—57th St. nr. Third Ave.** 759-1411. Thru June 13: *Ladyhawke.* Opening June 14: *Prizzi's Honor.*

46. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. *Lily in Love.*

47. **57TH STREET PLAYHOUSE—W. of Ave. of the Americas.** 581-7360. *Pumping Iron II: The Women.*

48. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. *Quest for Fire.*

49. **PLAZA—58th St. nr. Madison Ave.** 355-3320. *Sylvia.*

50. **PARIS—58th St. W. of Fifth Ave.** 688-2013. *Dangerous Moves.*

51. **D. W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. Thru June 13: *Mask.* Beg. June 14: *Witness.*

52. **MANHATTAN—59th St. bet. Second and Third Aves.** 935-6420. #1—*The Goonies.* #2—*The Goonies.*

53. **BARONET—Third Ave. nr. 59th St.** 355-1663. *Perfect.* **CORONET**—*Sam's Son.*

54. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. *Lost in America.*

55. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. *The Shooting Party.* **CINEMA II**—753-0774. *Movers and Shakers.*

61st Street and Above East Side

60. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—*Rambo: First Blood Part II.* #2—832-2720. *Amadeus.*

61. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. Thru June 13: *The Purple Rose of Cairo.* Opening June 14: *Secret Admirer.*

62. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—Thru June 13: *Witness.* Opening June 14: *D.A.R.Y.L.* #2—*A View to a Kill.*

63. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. *The Gods Must Be Crazy.*

64. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. *Fletch.*

65. **UA EAST—First Ave. at 85th St.** 249-5100. *Desperately Seeking Susan.*

66. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—*Brewster's Millions.* #2—*A View to a Kill.*

67. **86TH STREET EAST—Nr. Third Ave.** 249-1144. Thru June 13: *A Passage to India.*

68. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—*The Goonies.* #2—*Rambo: First Blood Part II.*

61st Street and Above West Side

80. **LOEWS PARAMOUNT—B'way at 61st St.** 247-5070. Thru June 12: *Movers and Shakers.* Beg. June 13: *Fletch.*

81. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—*Amadeus.* #2—*Streetwise.* #3—*Jules and Jim.*

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MOVIES

82. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—*The Holy Innocents.* #2—*The Purple Rose of Cairo.*

83. **REGENCY—B'way nr. 67th St.** 724-3700. Thru June 12: *The Innocents; The Nanny.* June 13: *Charlie Chan at Treasure Island; Think Fast, Mr. Moto; Michael Shayne, Private Detective.* June 14–15: *The Best of Everything; Desk Set.* June 16–17: *How Green Was My Valley; The Mudlark.*

84. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—Thru June 11: *George Stevens: A Filmmaker's Journey.* Opening June 12: *Henry IV.* #2—*Goodbye New York.*

85. **LOEWS 84TH STREET SIX—On B'way.** 877-3600. #1—Thru June 13: *Brewster's Millions.* Opening June 14: *D.A.R.Y.L.* #2—*Rambo: First Blood Part II.* #3—*A View to a Kill.* #4—*Fletch.* #5—*The Goonies.* #6—Thru June 13: *Desperately Seeking Susan.* Opening June 14: *Prizzi's Honor.*

86. **THALIA—95th St. W. of B'way.** 222-3370. June 12: *Don's Party; Barry MacKenzie Holds His Own.* June 13: *WR—Mysteries of the Organism; Montenegro.* June 14: *Variety; Born in Flames.* June 15: *Breathless* (1959); *Bonjour Tristesse.* June 16: *Cries and Whispers; After the Rehearsal.* June 17: "Chuck Jones I."

87. **METRO CINEMA—B'way nr. 99th St.** 222-1200. *Perfect.*

88. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—*Rambo: First Blood Part II.* #2—*Brewster's Millions.* #3—Thru June 13: *Lily in Love.* Opening June 14: *Secret Admirer.* #4—*Desperately Seeking Susan.*

89. **RKO COLISEUM TWIN—B'way at 181st St.** 927-7200. #1—*Rambo: First Blood Part II.* #2—*Brewster's Millions.*

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. **Naturemax Theater:** *To Fly,* and *Living Planet:* Daily, 10:30 a.m.–3:30, Wed., –4:30, Sat.–Sun., –4:40: adm. $3; senior citizens and children $1.50 (each film); double features: Fri. at 4:30, Fri.–Sat. at 6 & 7:30: adm. $4.50; senior citizens and children $3.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1; free popcorn. June 12 at 7:30: *Brief Encounter* (1946) by David Lean, screenplay by Noël Coward.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $3.50; members $2.50. June 13 & 20 at 8: *Mississippi Triangle* (1983) by Christine Choy, Worth Lang, and Allan Siegel. June 14 at 8: *At Sea, in Berlin, Lenin Portrait* (1981–82) and *Budapest Portrait* (1984) by Peter Hutton. June 15 at 8: *Les Dames du Bois de Boulogne* (France, 1945) by Robert Bresson, and *Nathalie Granger* (France, 1972) by Marguerite Duras. June 16 at 8: *Empty Suitcases* (1980) by Bette Gordon, and *Dance, Girl, Dance* (1940) by Dorothy Arzner.

FILMS CHARAS—350 E. 10th St., bet. Aves. B and C. 982-0627. Adm. $2; members $1. June 18 at 8: *Painters Painting* (1972) by Emile de Antonio; filmmaker present.

FRENCH INSTITUTE—At Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. June 12 at 1, 3:15, 6 & 8:30: *Paradis Perdu* (France, 1939) by Abel Gance.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 718-784-2084. Adm. $1. June 15–16 at 1: *Living in the World* (1984–85) by Joe Gibbons. Thru June 23: Thu.–Sun., 12 noon–6: *Color Fields,* a video installation by Eugenia Balcells and Peter Van Riper; and in the **Video Screening Room:** works by various artists.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Thru June 16: Tue., 12 noon–8, Wed.–Fri., 12 noon–5, Sat.–Sun., 11 a.m.–6, hourly on the hour: "Video-Feature": *Prejudice or Necessity Makes One Inventive* (West Germany, 1983–84) and *Distance Between Myself and My Losses* (West Germany, 1983) by Marcel Odenbach.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Adm. $4: "The Artist in Nazi Europe." June 16 at 4, June 18 at 7: *The Last Metro* (France, 1980) by François Truffaut, with Catherine Deneuve. Free with museum adm.: National Jewish Archive of Broadcasting. June 14 at 12:30 & 1:30: "Al Jolson

Centennial": *The Immortal Al Jolson* (1963), and the trailer for *The Jazz Singer.* June 16 at 11:30 a.m., 12:30, 1:30 & 2:30, June 17–18 at 12:30 & 1:30: "In Memory of Barbara Myerhoff, Anthropologist": *Number Our Days* (1977) by Lynne Littman.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $3. June 16 at 8: "Out of the Sixties—A New Look": *Nightspring Daystar* (1964), *Winter* (1964–66), *Letter to D. H. in Paris* (1967), and *The Wind Is Driving Him Toward the Open Sea* (1968) by David Brooks. June 16 at 8: "Members Group Program."

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue., 12 noon–8, Wed.–Sat., 12 noon–5. "Radio After Radio": seminars: June 12 at 5:30, June 13–14 at 12:30. Thru Sept. 26: "Discovery: Rare *Honeymooners.*"

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Titus Theater 1:** June 13 at 2:30 & 6: "A History of Camera Movement": *Vormittagsspuk* (Germany, 1928) by Hans Richter, and *Die Liebe der Jeanne Ney* (Germany, 1927) by G. W. Pabst. Continuing June 14: "Traditions," Part Two of "British Film." June 14 at 2:30: *East Lynne* (1913) by Bert Haldane; at 6: *Hamlet* (1913) by E. Hay Plumb. June 15 at 2: *Midshipman Easy* (1935) by Carol Reed; at 5: *Loyalties* (1933) by Basil Dean. June 16 at 2: *Comin' Thro' the Rye* (1923) by Cecil M. Hepworth; at 5: *The Vortex* (1928) by Adrian Brunel, from the play by Noël Coward. June 17 at 2:30: *David Copperfield* (1913) by Thomas Bentley; at 6: (See June 14 at 2:30). June 18 at 2:30: (See June 16 at 5); at 6: (See June 17 at 2:30). **Titus Theater 2:** June 13 at 3 & 6:30: "What's Happening?": *Small Happiness: Women of a Chinese Village* (1984) by Carla Hinton and Richard Gordon. Thru June 16: "Xie Jin": Retrospective of films by the Chinese director. June 14 at 3: *The Wreaths at the Foot of the Mountain* (1984); 6:30: *Ah, Cradle* (1980). June 15 at 2:30: *The Herdsman* (1982); 5:30: *Youth* (1977). June 16 at 2:30: *The Legend of Tianyuan Mountain* (1981); 5:30: (See June 14 at 3). June 17 at 6:30: "Cineprobe": *Inversion* (1973), *The Secret Abyss* (1979), *Hidden Tracings* (1980), *Exposed Fragrances* (1980), and *Episodes From the Secret Life* (1983) by Barry Gerson; filmmaker present. June 18 at 3 & 6:30: "Films From the Archives": *Angels With Dirty Faces* (1938) by Michael Curtiz, with James Cagney.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens $2–$2.50; under 16, $2. June 12 at 8: *In Our Hands* (1983); at 10: *Liquid Sky* (1982) by Slava Tsukerman. June 13 at 7:30 & 9:45: *Micki & Maude* (1984) by Blake Edwards, with Dudley Moore. June 14–15 at 7:30 & 9:45, June 16 at 9: *Enormous Changes at the Last Minute* (1983) by Mirra Bank and Ellen Hovde; June 16 at 7: *The Circus* (1928), with Charlie Chaplin, and *The Music Box* (1932), with Laurel and Hardy. June 17 at 8 & 10: *This Is Spinal Tap* (1984) by Rob Reiner. June 18 at 8: "Working for Peace": *Roses in December: The Story of Jean Donovan* (1982) by Ana Cardigan and Bernard Stone, and *Witness to War* (1984) by Deborah Shaffer.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; captioned for the hearing-impaired. June 15 at 1:30: *The Frisco Kid* (1979) by Robert Aldrich, with Gene Wilder and Harrison Ford.

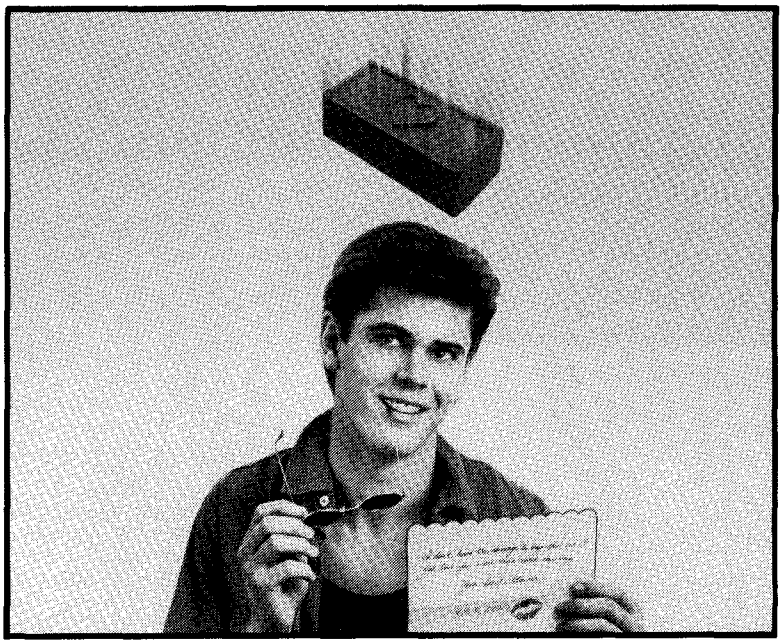
NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. June 13 at 12 noon: *The Threepenny Opera* (1931) by G. W. Pabst. June 18 at 12 noon: *A Streetcar Named Desire* (1951) by Elia Kazan, with Marlon Brando and Vivien Leigh; 2:30: *Perfumed Nightmare* (Philippines, 1977) by Kidlat Tahimik.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm. $3; members $2. June 13 at 7: *The Grapes of Wrath* (1940) by John Ford, with Henry Fonda.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Tue.–Sun. at 6, 8 & 10, Fri.–Sun. at 4. Thru June 20: *Alphaville* (France, 1965) by Jean-Luc Godard. Free: Fri.–Sun. at 2: *Jean-Louis Barrault, a Man of the Theatre* (1984) and *The Body Speaks* (1981) by Muriel Balash.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. 718-592-5555. Free with museum adm. "Sculptors on Film." June 15 at 2: *George Segal* (1979).

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES, 75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $2; members $1. "Autobiography in Film." June 14 at 8, June 16 at 2:30: *Bolex* (1974) by Walter Gutman, *The House of the White People* (1967) by George Kuchar, *Testament* (1975) by James Brough-



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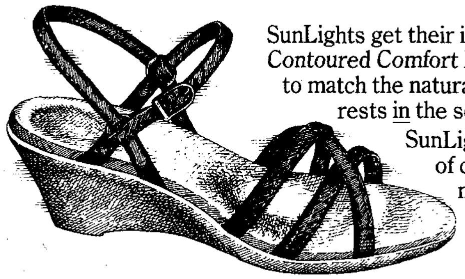

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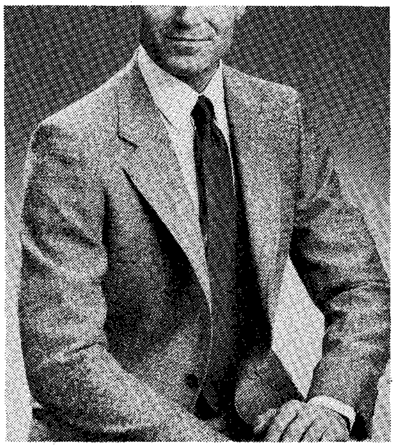

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ton, and *European Diary* (1979) by Howard Guttenplan.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. June 18–July 3: "Recoding Blackness: The Visual Rhetoric of Black Independent Film." June 18 at 1:30 & 6:30: *A Place in Time* (1977) by Charles Lane, and *Death of a Dunbar Girl* (1974) by Henry Miller; 3:30: *Color* (1982, video) by Warrington Hudlin, and *Bless Their Little Hearts* (1983) by Bill Woodberry.

Bronx

100. **ALLERTON**—Allerton Ave. nr. Cruger. 547-2444. #1—*Rambo: First Blood Part II.* #2—*Brewster's Millions.* #3—*The Goonies.*

101. **CAPRI**—E. Fordham Rd. nr. Jerome Ave. 367-0558. Thru June 13: *Code of Silence.* Beg. June 14: *Secret Admirer.*

102. **CIRCLE**—Westchester Ave. at E. 177th St. 863-2100. #1—*Police Academy 2.* #2—*Fletch.*

103. **CITY**—2081 Bartow Ave. in Co-op City. 379-4998. #1—*A View to a Kill.* #2—*Rambo: First Blood Part II.*

104. **DALE**—W. 231st St. at B'way. 884-5300. #1—*Fletch.* #2—*Brewster's Millions.*

105. **DOVER**—Boston Rd. at E. 174th St. 542-3511. *Rambo: First Blood Part II.*

106. **INTERBORO**—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Rambo: First Blood Part II.* #2—*The Goonies.* #3—*Perfect.* #4—Thru June 13: *Brewster's Millions.* Beg. June 14: *Secret Admirer.*

107. **KENT**—E. 167th St. nr. Grand Conc. 367-1288. *Rambo: First Blood Part II.*

108. **LOEWS AMERICAN**—East Ave. at Metropolitan. 828-3322. #1—*Brewster's Millions.* #2—*The Goonies.*

111. **PALACE**—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Perfect.* #2—*Yellowhair and the Fortress of Gold.* #3—*Rambo: First Blood Part II.* #4—*A View to a Kill.*

112. **RKO FORDHAM**—E. Fordham Rd. at Valentine Ave. 367-3050. #1—Thru June 13: *Yellowhair and the Fortress of Gold.* #2—Thru June 13: *Silent Madness; Sam's Son.* Beg. June 14: *Prizzi's Honor.* #3—*Perfect.* #4—*Berry Gordy's the Last Dragon.*

113. **VALENTINE**—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*The Goonies.* #2—*Rambo: First Blood Part II.* #3—*Rambo: First Blood Part II.*

114. **WHITESTONE**—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Perfect.* #2—*Yellowhair and the Fortress of Gold.* #3—*The Goonies.* #4—*A View to a Kill.* #5—*Mask.* #6 & #7—*Rambo: First Blood Part II.* #8—*Fletch.* #9—*Beverly Hills Cop.* #10—*Brewster's Millions.*

Brooklyn

(Area Code 718)

200. **BAY RIDGE—FORTWAY**—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*A View to a Kill.* #2—*The Goonies.* #3—*Perfect.* #4—Thru June 13: *Brewster's Millions.* Beg. June 14: *D.A.R.Y.L.* #5—*Fletch.*

201. **BAY RIDGE—LOEWS ALPINE**—Fifth Ave. at 69th St. 748-4200. #1—*Rambo: First Blood Part II.* #2—*Beverly Hills Cop.*

202. **BENSONHURST—BENSON**—86th St. at 20th Ave. 372-1617. #1—Thru June 13: *Amadeus.* Beg. June 14: *Secret Admirer.* #2—*Desperately Seeking Susan.*

203. **BENSONHURST—LOEWS ORIENTAL**—86th St. at 18th Ave. 236-5001. #1—*Brewster's Millions.* #2—*A View to a Kill.* #3—*Fletch.*

204. **BENSONHURST—MARBORO**—Bay Pkwy. at 69th St. 232-4000. #1—*Rambo: First Blood Part II.* #2—*The Goonies.* #3—*Perfect.* #4—*Rambo: First Blood Part II.*

206. **BRIGHTON BEACH—OCEANA**—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*A View to a Kill.* #2—*The Goonies.* #3—*Rambo: First Blood Part II.* #4—*Perfect.* #5—Thru June 13: *Brewster's Millions.* Beg. June 14: *D.A.R.Y.L.* #6—Thru June 13: *Fletch.* Beg. June 14: *Secret Admirer.*

207. **BROOKLYN HEIGHTS—CINEMA**—Henry St. at Orange. 596-7070. #1—Thru June 13: *The Purple Rose of Cairo.* Beg. June 14: *Prizzi's Honor.* #2—Thru June 13: *A Passage to India.* Beg. June 14: *Secret Admirer.*

208. **CANARSIE—TRIPLEX**—Ave. L at E. 93rd St. 251-0700. #1—*Perfect.* #2—*A View to a Kill.* #3—*Rambo: First Blood Part II.*

209. **COBBLE HILL—TWIN**—Court St. at Butler. 596-9113. #1—*The Goonies.* #2—*The Goonies.*

210. **DOWNTOWN BROOKLYN—DUFFIELD**—Duffield St. at Fulton. 624-3591. #1—*The Goonies.* #2—*Rambo: First Blood Part II.*

211. **DOWNTOWN BROOKLYN—LOEWS METROPOLITAN**—Fulton St. at Jay. 875-4024. #1—*A View to a Kill.* #2—*Fletch.* #3—*Brewster's Millions.* #4—*Beverly Hills Cop.*

212. **FLATBUSH—RKO KENMORE**—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Rambo: First Blood Part II.* #2—*The Goonies.* #3—*Brewster's Millions.* #4—*A View to a Kill.*

213. **FLATLANDS—LOEWS GEORGETOWNE**—Ralph Ave. at Ave. K. 763-3000. #1—*Brewster's Millions.* #2—*Fletch.*

214. **FLATLANDS—RKO KINGS PLAZA**—Flatbush Ave. at Ave. U. 253-1110. #1—*A View to a Kill.* #2—Thru June 13: *A View to a Kill.* Beg. June 14: *Prizzi's Honor.* #3—*Rambo: First Blood Part II.* #4—*The Goonies.*

215. **GREENPOINT—CHOPIN**—Manhattan Ave. at Greenpoint Ave. 389-1100. #1—Thru June 13: *Witness.* #2—Thru June 13: *The Dungeonmaster.*

216. **MIDWOOD—AVENUE U**—At E. 16th St. 336-1234. #1—Thru June 13: *The Purple Rose of Cairo.* #2—Thru June 13: *Mask.*

217. **MIDWOOD—RKO KINGSWAY**—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Brewster's Millions.* #2—*Perfect.* #3—Thru June 13: *Yellowhair and the Fortress of Gold; Sam's Son.* Beg. June 14: *Prizzi's Honor.* #4—*Rambo: First Blood Part II.* #5—*Fletch.*

218. **MIDWOOD—RKO MIDWOOD**—Ave. J at E. 13th St. 377-1718. June 12–18: *Berry Gordy's the Last Dragon.*

219. **PARK SLOPE—PLAZA**—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Perfect.* #2—*Brewster's Millions.*

220. **RIDGEWOOD—RIDGEWOOD**—Myrtle Ave. at Putnam. 821-5993. #1—*A View to a Kill.* #2—*Brewster's Millions.* #3—*Rambo: First Blood Part II.* #4—*The Goonies.* #5—*Perfect.*

221. **WILLIAMSBURG—COMMODORE**—B'way at Rodney St. 384-7259. #1—*Rambo: First Blood Part II.* #2—*Brewster's Millions.*

Queens

(Area Code 718)

300. **ASTORIA—UA ASTORIA**—Steinway St. at 30th Ave. 545-9470. #1—*Rambo: First Blood Part II.* #2—*The Goonies.* #3—*Perfect.* #4—Beg. June 14: *Secret Admirer.*

301. **BAYSIDE—LOEWS BAY TERRACE**—Bell Blvd. at 26th Ave. 428-4040. #1—*The Goonies.* #2—*A View to a Kill.*

302. **BAYSIDE—MOVIES AT BAYSIDE**—Bell Blvd. at 39th Ave. 225-7711. #1—*Perfect.* #2—*Fletch.* #3 & #4—*Rambo: First Blood Part II.*

303. **CORONA—PLAZA**—Roosevelt Ave. nr. 103rd St. 639-7722. Thru June 13: *Gymkata; Raging Bull.* Beg. June 14: *Into the Night; Conan the Barbarian.*

304. **DOUGLASTON—MOVIEWORLD**—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Fletch.* #2—*Brewster's Millions.* #3—Thru June 13: *Desperately Seeking Susan.* Beg. June 14: *Prizzi's Honor.* #4—Thru June 13: *Gotcha!* Beg. June 14: *Secret Admirer.* #5—*Witness.* #6—*The Purple Rose of Cairo.* #7—*Lost in America.*

305. **ELMHURST—LOEWS ELMWOOD**—Hoffman Dr. at Queens Blvd. 429-4770. #1—*A View to a Kill.* #2—*Brewster's Millions.*

306. **FLUSHING—PARSONS**—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*A View to a Kill.* #2—*Brewster's Millions.* #3—*Code of Silence.* #4—*Witness.*

307. **FLUSHING—RKO KEITHS**—Northern Blvd. at Main St. 353-4000. #1—*Rambo: First Blood Part II.* #2—Thru June 13: *Brewster's Millions.* Beg. June 14: *D.A.R.Y.L.* #3—*Fletch.*

308. **FLUSHING—RKO PROSPECT**—Main St. nr. 41st Rd. 359-1050. #1—*Perfect.* #2—*A View to a Kill.* #3—*The Goonies.*

309. **FLUSHING—UA QUARTET**—Northern Blvd. at 160th St. 359-6777. #1—Thru June 13: *Witness.*

Beg. June 14: *Prizzi's Honor.* #2—Thru June 13: *Yellowhair and the Fortress of Gold.* Beg. June 14 (tent.): *Prizzi's Honor.* #3—Thru June 13: *Sam's Son.* Beg. June 14: *Secret Admirer.* #4—*Desperately Seeking Susan.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Perfect.* #2—*Fletch.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru June 13: *Witness.* #2—Thru June 13: *Lily in Love.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Perfect.* #2—*Sam's Son.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Fletch.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1 & #3—*Rambo: First Blood Part II.* #2—*The Goonies.* #4—*Future Cop.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*Fletch.* #2—*Brewster's Millions.* #3—*Perfect.* #4—*Yellowhair and the Fortress of Gold.* #5—*George Stevens: A Filmmaker's Journey.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Rambo: First Blood Part II.* #2—Thru June 13: *Sam's Son.* Beg. June 14: *D.A.R.Y.L.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—Thru June 13: *Brewster's Millions.* Beg. June 14: *D.A.R.Y.L.* #2—*Perfect.* #3—Thru June 13: *Sam's Son.* Beg. June 14: *Secret Admirer.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—Thru June 13: *Yellowhair and the Fortress of Gold.* #2—*Fletch.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru June 13: *Ladyhawke.* #2—*Rambo: First Blood Part II.* #3—*The Goonies.*

322. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. #1—Thru June 13: *Lost in America; Vision Quest.* Beg. June 14: *Gotcha!* #2—Thru June 13: *Beverly Hills Cop.* Beg. June 14 (tent.): *Witness.*

324. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Rambo: First Blood Part II.* #2—*The Goonies.*

325. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru June 13: *Code of Silence; The Terminator.* Beg. June 14: *Mask.*

326. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Two Assassins of Darkness.* #2—*Night Train to Terror.* #3—*Beverly Hills Cop.*

328. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*Perfect.* #2—*A View to a Kill.*

329. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Perfect.* #2—*A View to a Kill.*

330. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Rambo: First Blood Part II.* #2—*Brewster's Millions.*

331. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru June 13: *Gotcha!; The Last Starfighter.*

Staten Island

(Area Code 718)

400. ELTINGVILLE—AMBOY—356-3800. #1—*Rambo: First Blood Part II.* #2—Thru June 13: *Yellowhair and the Fortress of Gold.* Beg. June 14: *Secret Admirer.*

401. NEW DORP—HYLAN—351-6601. #1—Thru June 13: *Fletch.* Beg. June 14: *D.A.R.Y.L.* #2—*Perfect.*

402. NEW DORP—LANE—351-2110. Thru June 13: *Sam's Son.* Beg. June 14: *Fletch.*

403. NEW DORP—RAE—979-0444. #1—*Rambo: First Blood Part II.* #2—*The Goonies.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—Thru June 13: *Yellowhair and the Fortress of Gold.* Beg. June 14: *Prizzi's Honor.* #2—*Brewster's Millions.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*The Goonies.* #2—*Brewster's Millions.*

406. NEW SPRINGVILLE—RKO RICHMOND—761-3103. *A View to a Kill.*

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—Thru June 13: *Beverly Hills Cop.* Beg. June 14: *Secret Admirer.* #2—*Perfect.*

501. BALDWIN—RKO—223-9230. *Rambo: First Blood Part II.*

502. BELLEROSE—RKO—775-1351. June 12–18: *Berry Gordy's the Last Dragon.*

506. EAST MEADOW—FLICK—794-8008. #1—Thru June 13: *The Breakfast Club.* #2—Thru June 13: *Gotcha!* #3—Thru June 13: *Just One of the Guys; The Care Bears Movie.* #4—Thru June 13: *Code of Silence.*

507. EAST MEADOW—MEADOWBROOK—731-2423. #1—*The Goonies.* #2—*Perfect.* #3—Thru June 13: *Sam's Son.* Beg. June 14: *Secret Admirer.* #4—*Yellowhair and the Fortress of Gold.*

509. FLORAL PARK—RKO FLORAL—352-2280. *Fletch.*

510. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*A View to a Kill.* #2—*Brewster's Millions.* #3—*Witness.* #4—Thru June 13: *Mask.* Beg. June 14: *Prizzi's Honor.*

511. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—Thru June 13: *The Goonies.* Beg. June 14: *Prizzi's Honor.* #2—*The Goonies.* #3—Thru June 13: *Desperately Seeking Susan.* Beg. June 14: *D.A.R.Y.L.*

512. GARDEN CITY PARK—RKO PARK EAST—741-8484. *Perfect.*

513. GREAT NECK—SQUIRE—466-2020. #1—*The Goonies.* #2—*The Goonies.* #3—*Rambo: First Blood Part II.*

514. HEWLETT—RKO—791-6768. June 12–18: *Berry Gordy's the Last Dragon.*

515. HICKSVILLE—HICKSVILLE—931-0749. #1—*Desperately Seeking Susan.* #2—Thru June 13: *Sam's Son.* Beg. June 14: *Secret Admirer.*

516. HICKSVILLE—MID-PLAZA—433-2400. #1—*A View to a Kill.* #2—*Perfect.* #3—*Fletch.* #4—*Brewster's Millions.* #5—Thru June 13: *Yellowhair and the Fortress of Gold.* Beg. June 14: *Prizzi's Honor.* #6—*Witness.*

517. LAWRENCE—RKO—371-0203. #1—Thru June 13: *Witness.* Beg. June 14: *D.A.R.Y.L.* #2—*Perfect.* #3—*Fletch.*

518. LEVITTOWN—LEVITTOWN—731-0516. #1—Thru June 13: *Beverly Hills Cop.* Beg. June 14: *The Breakfast Club.* #2—*Mask.*

519. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Rambo: First Blood Part II.* #2—*Rambo: First Blood Part II.* #3—*A View to a Kill.* #4—*Brewster's Millions.* #5—*Fletch.* #6—*Movers and Shakers.*

520. LONG BEACH—LIDO—432-0056. Thru June 13: *Police Academy 2.*

521. LYNBROOK—LYNBROOK—593-1033. #1—*Rambo: First Blood Part II.* #2—Thru June 13: *Rambo: First Blood Part II.* Beg. June 14: *Secret Admirer.* #3—*Yellowhair and the Fortress of Gold.* #4—*Sam's Son.*

522. LYNBROOK—STUDIO ONE—599-1444. *The Purple Rose of Cairo.*

523. MALVERNE—TWIN—599-6966. #1—*Beverly Hills Cop.* #2—*Mask.*

524. MANHASSET—MANHASSET—627-7887. #1—*Fletch.* #2—Beg. June 14: *Prizzi's Honor.* #3—*Movers and Shakers.*

525. MANHASSET—RKO CINEMA—627-1300. Thru June 13: *Witness.* Beg. June 14: *D.A.R.Y.L.*

526. MASSAPEQUA—PEQUA—799-6464. *The Goonies.*

527. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*Perfect.* #2—Thru June 13: *Beverly Hills Cop.* Beg. June 14: *Secret Admirer.* #3—*Rambo: First Blood Part II.* #4—*Yellowhair and the Fortress of Gold.* #5—Thru June 13: *Witness.* Beg. June 14: *Prizzi's Honor.* #6—Thru June 13: *Police Academy 2.* Beg. June 14: *D.A.R.Y.L.* #7—*Rambo: First Blood Part II.* #8—*Rambo: First Blood Part II.* #9—*Fletch.*

528. MERRICK—MALL—623-4424. Program unavailable.

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6/14–6/15 Let the Good Times Roll, Volume 5
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MOVIES

529. MERRICK—TWIN—546-1271. #1—*A View to a Kill.* #2—*Brewster's Millions.*

530. NEW HYDE PARK—HERRICKS—747-0555. #1—*Beverly Hills Cop.* #2—Thru June 13: *Witness.* Beg. June 14: *Secret Admirer.*

531. OCEANSIDE—OCEANSIDE—536-7565. Program unavailable.

532. OLD BETHPAGE—CINE CAPRI—752-1610. *Mask.*

533. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Perfect.* #2—Thru June 13: *Desperately Seeking Susan.* Beg. June 14: *Secret Admirer.*

534. PLAINVIEW—RKO MORTON VILLAGE—938-2323. *George Stevens: A Filmmaker's Journey.*

535. PLAINVIEW—RKO TWIN—931-1333. #1—Thru June 13: *Sam's Son.* Beg. June 14: *D.A.R.Y.L.* #2—*Yellowhair and the Fortress of Gold.*

536. PORT WASHINGTON—MOVIES—944-6200. #1—*Brewster's Millions.* #2—Thru June 13: *Desperately Seeking Susan.* Beg. June 14: *Secret Admirer.* #3—*Beverly Hills Cop.*

538. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *A View to a Kill.*

539. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*The Goonies.* #2—*Brewster's Millions.*

540. ROSLYN—ROSLYN—621-8488. #1—*Perfect.* #2—*A View to a Kill.*

541. SYOSSET—SYOSSET—921-5810. #1—*The Goonies.* #2—*The Goonies.* #3—*The Purple Rose of Cairo.*

542. SYOSSET—UA CINEMA 150—364-0700. *Rambo: First Blood Part II.*

543. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—Thru June 13: *Sam's Son.* Beg. June 14: *Prizzi's Honor.* #2—*Rambo: First Blood Part II.* #3—*Rambo: First Blood Part II.*

544. VALLEY STREAM—SUNRISE—825-5700. #1—*Beverly Hills Cop.* #2—*Witness.* #3—*Mask.* #4—*Code of Silence.* #5—*Fletch.* #6—*Police Academy 2.* #7—*Brewster's Millions.* #8—*Yellowhair and the Fortress of Gold.* #9—*A View to a Kill.* #10—*Perfect.* #11—*A Nightmare on Elm Street.* #12—*The Goonies.*

545. WANTAGH—RKO—781-6969. Thru June 13: *Sam's Son.*

546. WESTBURY—DRIVE-IN—334-3400. #1—*The Goonies.* #2—*Rambo: First Blood Part II.* #3—*Perfect.*

547. WESTBURY—WESTBURY—333-1911. #1—*Desperately Seeking Susan.* #2—*The Purple Rose of Cairo.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—*Yellowhair and the Fortress of Gold.* #2—Thru June 13: *Desperately Seeking Susan.* Beg. June 14: *Secret Admirer.* #3—*Sam's Son.*

601. BABYLON—RKO—669-0700. #1—*Perfect.* #2—Thru June 13: *Witness.* Beg. June 14: *Prizzi's Honor.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Fletch.* #2—*Brewster's Millions.* #3—*Mask.*

603. BAY SHORE—CINEMA—665-1722. *Rambo: First Blood Part II.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*The Goonies.* #2—*A View to a Kill.*

605. BAY SHORE—SUNRISE DRIVE-IN—665-1111. #1—*Perfect.* #2—Thru June 13: *Fletch.* Beg. June 14: *Secret Admirer.*

606. BRENTWOOD—BRENTWOOD—273-3900. *Berry Gordy's the Last Dragon.*

607. CENTER MORICHES—CENTER—878-2100. Program unavailable.

608. COMMACK—DRIVE-IN—499-2900. Thru June 13: *Rambo: First Blood Part II.* Beg. June 14: *Secret Admirer.*

609. COMMACK—MULTIPLEX—462-6953. #1—*Witness.* #2—*The Goonies.* #3—*Beverly Hills Cop.* #4—*Rambo: First Blood Part II.* #5—*Rambo: First Blood Part II.* #6—*Yellowhair and the Fortress of Gold.* #7—*Fletch.* #8—*A Nightmare on Elm Street.* #9—*A View to a Kill.* #10—*Brewster's Millions.*

610. COMMACK—RKO—499-4545. #1—*Perfect.* #2—Thru June 13: *Sam's Son.*

611. CORAM—PINE—698-6442. #1—*Yellowhair and the Fortress of Gold.* #2—*Fletch.* #3—*Rambo: First Blood Part II.* #4—*Mask.*

612. **CORAM—THE MOVIES AT CORAM**—732-6200. #1—*Rambo: First Blood Part II.* #2—*A View to a Kill.* #3 & #4—*The Goonies.* #4—Beg. June 14: *Prizzi's Honor.* #5—Thru June 13: *Brewster's Millions.* Beg. June 14: *Secret Admirer.* #6—*Fletch.* #7 & #8—*Perfect.* #8—Beg. June 14: *D.A.R.Y.L.*

613. **EAST HAMPTON—CINEMAS**—324-0448. #1—*The Goonies.* #2—*Rambo: First Blood Part II.* #3—Thru June 13: *A Private Function.* Beg. June 14: *Prizzi's Honor.* #4—Thru June 13: *Desperately Seeking Susan.* Thru June 13: *Secret Admirer.* #5—*George Stevens: A Filmmaker's Journey.*

614. **EAST SETAUKET—RKO FOX**—473-2400. Thru June 13: *Sam's Son.*

615. **ELWOOD—ELWOOD**—499-7800. #1—*A View to a Kill.* #2—Thru June 13: *Brewster's Millions.* Beg. June 14: *D.A.R.Y.L.*

616. **FARMINGVILLE—COLLEGE PLAZA**—698-2200. #1—*Desperately Seeking Susan.* #2—*Yellowhair and the Fortress of Gold.*

617. **FIRE ISLAND—COMMUNITY**—583-5184. June 14–15: *The Falcon and the Snowman.*

618. **GREENPORT—GREENPORT**—477-0500. Thru June 13: *Stop Making Sense.* Beg. June 14 (tent.): *Blood Simple.*

619. **HUNTINGTON—RKO SHORE**—421-5200. #1—*Rambo: First Blood Part II.* #2—Thru June 13: *Fletch.* Beg. June 14: *Prizzi's Honor.* #3—*Perfect.* #4—Thru June 13: *Brewster's Millions.* Beg. June 14: *D.A.R.Y.L.*

620. **HUNTINGTON—RKO WHITMAN**—423-1300. *The Goonies.*

621. **HUNTINGTON—RKO YORK**—421-3911. *A View to a Kill.*

622. **ISLIP—ISLIP**—581-5200. #1—*Fletch.* #2—*Rambo: First Blood Part II.* #3—*Brewster's Millions.*

623. **LAKE GROVE—RKO SMITH HAVEN MALL**—724-9550. *Rambo: First Blood Part II.*

624. **LAKE RONKONKOMA—LAKESIDE**—981-7100. Thru June 13: *Gotcha!*

625. **LINDENHURST—LINDENHURST**—888-5400. *Police Academy 2.*

626. **MATTITUCK—MATTITUCK**—298-4405. #1—*A View to a Kill.* #2—*Rambo: First Blood Part II.* #3—*Brewster's Millions.* #4—*The Goonies.* #5—*Perfect.*

627. **MONTAUK—THE MOVIES**—668-2393. Beg. June 14: Program unavailable.

628. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR**—265-8118. Thru June 13: *Perfect.* Beg. June 14: *Prizzi's Honor.* **OUTDOOR**—Thru June 13: *Rambo: First Blood Part II.* Beg. June 14: *Perfect.*

629. **NORTHPORT—NORTHPORT**—261-8600. *Beverly Hills Cop.*

630. **OAKDALE—OAKDALE**—589-8118. Thru June 13 (tent.): *The Purple Rose of Cairo.* Beg. June 14 (tent.): *Mask.*

631. **PATCHOGUE—TRIPLEX**—475-0601. #1—*The Goonies.* #2—Thru June 13: *The Goonies.* Beg. June 14: *Secret Admirer.* #3—*Rambo: First Blood Part II.*

632. **PATCHOGUE—RKO PLAZA**—475-5225. #1—*Perfect.* #2—*Brewster's Millions.*

633. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR**—363-7200. *Fletch.* **OUTDOOR**—*A View to a Kill.*

634. **PATCHOGUE—SUNWAVE**—475-7766. #1—Thru June 13: *Witness.* Beg. June 14: *Prizzi's Honor.* #2—Thru June 13: *Sam's Son.* Beg. June 14: *D.A.R.Y.L.*

635. **PORT JEFFERSON—MINI EAST**—928-6555. *Perfect.* **WEST**—*The Goonies.*

636. **PORT JEFFERSON STATION—RKO BROOKHAVEN**—473-1200. June 12–18: *Berry Gordy's the Last Dragon.*

637. **RIVERHEAD—SUFFOLK**—727-3133. *A View to a Kill.*

638. **SAG HARBOR—SAG HARBOR**—725-0010. Thru June 13: *And the Ship Sails On.* Beg. June 14: *A Private Function.*

639. **SAYVILLE—SAYVILLE**—589-0232. #1—*A View to a Kill.* #2—*Perfect.* #3—*Code of Silence.*

640. **SHIRLEY—DRIVE-IN**—281-5444. Thru June 13: *Rambo: First Blood Part II.* Beg. June 14: *D.A.R.Y.L.*

641. **SHIRLEY—TWIN**—281-4466. #1—Thru June 13: *Mask.* #2—Thru June 13: *Gotcha!*

642. **SMITHTOWN—SMITHTOWN**—265-1551. *The Goonies.*

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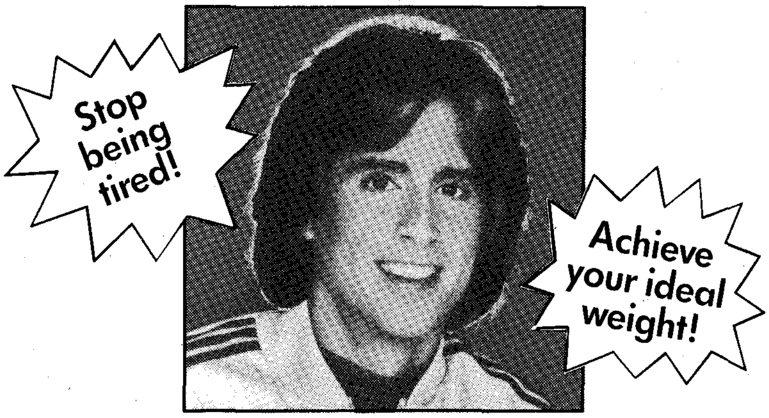
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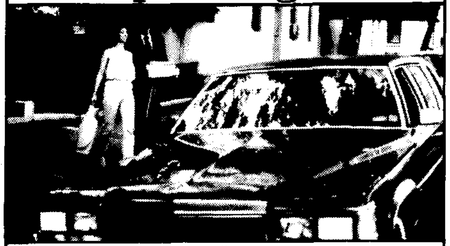

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MOVIES

643. **SOUTHAMPTON—SOUTHAMPTON**—283-1300. #1—*A View to a Kill.* #2—*Fletch.* #3—Thru June 13: *Brewster's Millions.* Beg. June 14: *D.A.R.Y.L.*

644. **STONY BROOK—LOEWS**—751-2300. #1—*A View to a Kill.* #2—*Fletch.* #3—*Brewster's Millions.*

645. **WEST ISLIP—TWIN**—669-2626. #1—*The Purple Rose of Cairo.* #2—*Mask.*

646. **WESTHAMPTON—HAMPTON ARTS**—288-2600. #1—*Perfect.* #2—*Fletch.*

647. **WESTHAMPTON—WESTHAMPTON**—288-1500. Thru June 13: *Code of Silence.* Beg. June 14: *Desperately Seeking Susan.*

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE**—234-7300. #1—*Rambo: First Blood Part II.* #2—*A View to a Kill.*

701. **BEDFORD VILLAGE—CINEMA 22**—234-9577. *Brewster's Millions.*

702. **BRONXVILLE—BRONXVILLE**—961-4030. #1—*Perfect.* #2 & #3—*Rambo: First Blood Part II.*

703. **GREENBURGH—CINEMA 100**—946-4680. #1—*Rambo: First Blood Part II.* #2—Thru June 13: *Rambo: First Blood Part II.* Beg. June 14: *Secret Admirer.*

705. **HARTSDALE—CINEMA**—428-2200. #1—*Perfect.* #2—Thru June 13: *Witness.* Beg. June 14: *D.A.R.Y.L.* #3—*Fletch.* #4—*The Goonies.*

706. **LARCHMONT—PLAYHOUSE**—834-3001. *Fletch.*

707. **MAMARONECK—PLAYHOUSE**—698-2200. #1—*The Goonies.* #2—Thru June 13: *The Goonies.* Beg. June 14: *Secret Admirer.* #3—*Perfect.* #4—*Rambo: First Blood Part II.*

708. **MOUNT KISCO—MOUNT KISCO**—666-6900. #1—*Perfect.* #2—*The Goonies.*

709. **MOUNT VERNON—PARKWAY**—664-3311. Thru June 13: *Beverly Hills Cop.* Beg. June 14: *Secret Admirer.*

710. **NEW ROCHELLE—RKO PROCTORS**—632-1100. #1—*Fletch.* #2—*A View to a Kill.* #3—*Brewster's Millions.* #4—Thru June 13: *Yellowhair and the Fortress of Gold.* Beg. June 14: *D.A.R.Y.L.* #5—*Sam's Son.* #6—*The Goonies.* #7—*Perfect.*

711. **NEW ROCHELLE—TOWN**—632-4000. *Rambo: First Blood Part II.*

712. **OSSINING—ARCADIAN**—941-5200. #1—*The Goonies.* #2—*Brewster's Millions.* #3—*Rambo: First Blood Part II.*

713. **PEEKSKILL—BEACH**—737-6262. #1—*Fletch.* #2—*Rambo: First Blood Part II.* #3—*A View to a Kill.* #4—*Desperately Seeking Susan.*

714. **PEEKSKILL—WESTCHESTER MALL**—528-8822. #1—Thru June 13: *The Goonies.* Beg. June 14: *D.A.R.Y.L.* #2—*The Goonies.* #3—Thru June 13: *Brewster's Millions.* Beg. June 14: *Prizzi's Honor.* #4—*Perfect.*

715. **PELHAM—PICTURE HOUSE**—738-3160. Thru June 13: *Desperately Seeking Susan.*

716. **PLEASANTVILLE—ROME**—769-0720. #1—*A View to a Kill.* #2—Thru June 13: *Fletch.* Beg. June 14: *D.A.R.Y.L.*

717. **RYE—RYE RIDGE**—939-8177. #1—Thru June 13: *Brewster's Millions.* Beg. June 14: *D.A.R.Y.L.* #2—*A View to a Kill.*

718. **SCARSDALE—FINE ARTS**—723-6699. *A Private Function.*

719. **SCARSDALE—PLAZA**—725-0078. Thru June 13: *Lost in America.* Beg. June 14: *Witness.*

720. **WHITE PLAINS—GALLERIA**—997-8198. #1—*A View to a Kill.* #2—*Brewster's Millions.*

721. **WHITE PLAINS—UA CINEMA**—946-2820. Thru June 13: *Yellowhair and the Fortress of Gold.* Beg. June 14: *Prizzi's Honor.*

722. **YONKERS—CENTRAL PLAZA**—793-3232. #1—*A View to a Kill.* #2—Thru June 13: *Amadeus.* Beg. June 14: *Prizzi's Honor.*

723. **YONKERS—MOVIELAND**—793-0002. #1—*The Goonies.* #2—*Fletch.* #3—*Brewster's Millions.* #4—Thru June 13: *Witness.* Beg. June 14: *D.A.R.Y.L.*

724. **YONKERS—PARK HILL**—969-4477. #1—*Yellowhair and the Fortress of Gold.* #2—*Rambo: First Blood Part II.* #3—Thru June 13: *Moving Violations.*

725. **YORKTOWN HEIGHTS—TRIANGLE**—245-7555. #1—*Mask.* #2—*Witness.*

Rockland County

750. **BLAUVELT—NYACK DRIVE-IN**—358-1844. *Fletch.*

751. **MONSEY—ROCKLAND DRIVE-IN**—356-4040. Thru June 13: *The Breakfast Club; Sixteen Candles.* Beg. June 14: *D.A.R.Y.L.*

752. **NANUET—MALL**—623-6336. Program unavailable.

753. **NANUET—ROUTE 59**—623-3355. *Desperately Seeking Susan.*

754. **NANUET—RKO MOVIES**—623-0211. #1—*Rambo: First Blood Part II.* #2—*Perfect.* #3—*Rambo: First Blood Part II.* #4—*Fletch.* #5—*A View to a Kill.*

755. **NEW CITY—TOWN**—634-5100. #1—*A View to a Kill.* #2—*Brewster's Millions.*

756. **NEW CITY—UA CINEMA 304**—634-8200. #1—*The Goonies.* #2—*The Goonies.*

757. **NYACK—CINEMA EAST**—358-6631. Thru June 13: *Beverly Hills Cop.* Beg. June 14: *Prizzi's Honor.*

758. **ORANGEBURG—303 DRIVE-IN**—359-2021. *The Goonies.*

759. **PEARL RIVER—CENTRAL**—735-2530. Thru June 13: *Witness.* Beg. June 14: *D.A.R.Y.L.*

760. **PEARL RIVER—PEARL RIVER**—735-6500. *Brewster's Millions.*

761. **SPRING VALLEY—CINEMA 45**—352-1445. *Sam's Son.*

762. **SPRING VALLEY—PIX**—425-6902. #1—*Fletch.* #2—*Beverly Hills Cop.*

763. **STONY POINT—9 W CINEMA**—942-0303. *A View to a Kill.*

764. **SUFFERN—LAFAYETTE**—357-6030. *George Stevens: A Filmmaker's Journey.*

765. **WEST HAVERSTRAW—PLAZA**—947-2220. *Rambo: First Blood Part II.*

Connecticut

(Area Code 203)
Fairfield County

800. **BROOKFIELD—FINE ARTS**—775-0070. #1—*Fletch.* #2—*Brewster's Millions.*

801. **DANBURY—CINE**—743-2200. #1—*Perfect.* #2—*George Stevens: A Filmmaker's Journey.* #3—Thru June 13: *Sam's Son.* Beg. June 14: *Prizzi's Honor.*

802. **DANBURY—CINEMA**—748-2923. #1—*A View to a Kill.* #2—*The Goonies.*

803. **DANBURY—PALACE**—748-7496. #1—*Rambo: First Blood Part II.* #2—Thru June 13: *Yellowhair and the Fortress of Gold.* Beg. June 14: *Secret Admirer.* #3—Thru June 13: *Beverly Hills Cop.* Beg. June 14: *D.A.R.Y.L.*

804. **DARIEN—PLAYHOUSE**—655-0100. *Fletch.*

805. **FAIRFIELD—COMMUNITY**—255-6555. #1—*Perfect.* #2—*Brewster's Millions.*

806. **FAIRFIELD—COUNTY**—334-1411. Thru June 13: *The Sure Thing; The Breakfast Club.* Beg. June 14: *Prizzi's Honor.*

807. **GREENWICH—CINEMA**—869-6030. #1—*Fletch.* #2—*Brewster's Millions.*

808. **GREENWICH—PLAZA**—869-4030. #1—*George Stevens: A Filmmaker's Journey.* #2—*A Private Function.* #3—Thru June 13: *The Purple Rose of Cairo.* Beg. June 14: *Prizzi's Honor.*

809. **NEW CANAAN—PLAYHOUSE**—966-0600. Tent.: *The Goonies.*

810. **NORWALK—CINEMA**—838-4504. #1—Thru June 13: *Brewster's Millions.* Beg. June 14: *Secret Admirer.* #2—Thru June 13: *Beverly Hills Cop.* Thru June 13: *D.A.R.Y.L.*

811. **NORWALK—NORWALK**—866-9202. *Rambo: First Blood Part II.*

812. **SOUTH NORWALK—SONO**—866-9202. Thru June 14: *Blood Simple.* June 15–18: *Amadeus.*

813. **SPRINGDALE—STATE**—325-0250. Thru June 13: *Desperately Seeking Susan.*

814. **STAMFORD—AVON**—324-9205. #1—*Rambo: First Blood Part II.* #2—*Rambo: First Blood Part II.*

815. **STAMFORD—CINEMA**—324-3100. #1—*The Goonies.* #2—*Perfect.* #3—Thru June 13: *Yellowhair and the Fortress of Gold.* Beg. June 14: *D.A.R.Y.L.*

817. **STAMFORD—RIDGEWAY**—323-5000. #1—*A View to a Kill.* #2—Thru June 13: *Sam's Son.* Beg. June 14: *Secret Admirer.*

818. **TRUMBULL—TRANS-LUX**—374-0462. #1—*The Goonies.* #2—*Rambo: First Blood Part II.* #3—*A View to a Kill.*

819. **WESTPORT—FINE ARTS**—227-3324. #1—*Fletch.* #2—Thru June 13: *Desperately Seeking Susan.* Beg. June 14: *Prizzi's Honor.* #3—227-9619. *The Goonies.* #4—226-6666. *A View to a Kill.*

820. **WESTPORT—POST**—227-0500. *Witness.*

821. **WILTON—CINEMA**—762-5678. *Perfect.*

New Jersey

(Area Code 201)
Hudson County

900. **ARLINGTON—LINCOLN**—997-6873. #1—*Rambo: First Blood Part II.* #2—*The Goonies.* #3—*Perfect.*

901. **HARRISON—WARNER**—482-8550. #1—*Brewster's Millions.* #2—*Fletch.*

902. **JERSEY CITY—HUDSON PLAZA**—433-1100. #1—*The Goonies.* #2—Thru June 13: *Beverly Hills Cop.* Beg. June 14: *Prizzi's Honor.*

903. **JERSEY CITY—LOEWS**—653-4600. #1—*A View to a Kill.* #2—*Brewster's Millions.* #3—*Fletch.*

904. **JERSEY CITY—STATE**—653-5200. #1—*Rambo: First Blood Part II.* #2—*Perfect.* #3—*Silent Madness.* #4—Thru June 13: *Yellowhair and the Fortress of Gold.* Beg. June 14: *Secret Admirer.*

905. **SECAUCUS—LOEWS HARMON COVE**—866-1000. #1—*Fletch.* #2—*Fletch.* #3—*Brewster's Millions.* #4—*Perfect.*

906. **SECAUCUS—LOEWS MEADOW**—866-6161. #1—*A View to a Kill.* #2—*A View to a Kill.* #3—*The Goonies.* #4—*Rambo: First Blood Part II.* #5—*Sam's Son.* #6—*Rambo: First Blood Part II.*

908. **WEST NEW YORK—MAYFAIR**—865-2010. Thru June 13: *Desperately Seeking Susan; The Terminator.* Beg. June 14: *The Company of Wolves; Rappin'.*

Essex County

910. **BLOOMFIELD—CENTER**—748-7900. *Perfect.*

911. **BLOOMFIELD—RKO ROYAL**—748-3555. #1—Thru June 13: *Fletch.* Beg. June 14: *D.A.R.Y.L.* #2—*The Goonies.*

912. **CEDAR GROVE—CINEMA 23**—239-1462. Thru June 13: *Sam's Son.* Beg. June 14 (tent.): *Desperately Seeking Susan.*

913. **EAST ORANGE—RKO HOLLYWOOD**—678-2262. *Rambo: First Blood Part II.*

914. **IRVINGTON—CASTLE**—372-9324. #1—*Rambo: First Blood Part II.* #2—Thru June 13: *Future Cop; Silent Madness.*

915. **LIVINGSTON—COLONY**—992-0800. Thru June 13: *Brewster's Millions.* Beg. June 14: *Secret Admirer.*

916. **MAPLEWOOD—MAPLEWOOD**—763-3100. *Perfect.*

917. **MILLBURN—RKO**—376-0800. #1—Thru June 13: *Brewster's Millions.* Beg. June 14: *Prizzi's Honor.* #2—*A View to a Kill.*

918. **MONTCLAIR—CLARIDGE**—746-5564. #1—*A View to a Kill.* #2—*Brewster's Millions.* #3—Thru June 13: *Amadeus.* Beg. June 14: *Secret Admirer.*

919. **MONTCLAIR—WELLMONT**—783-9500. #1—*Gotcha!* #2—*Mask.* #3—*Desperately Seeking Susan.*

920. **NUTLEY—FRANKLIN**—667-1777. #1—*A View to a Kill.* #2—*Rambo: First Blood Part II.* #3—Thru June 13: *Mask.* Beg. June 14: *Secret Admirer.*

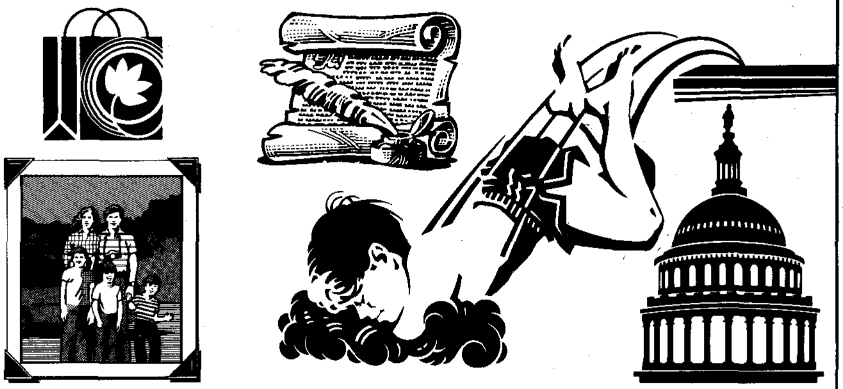
921. **UPPER MONTCLAIR—BELLEVUE**—744-1455. #1—*Perfect.* #2—*Rambo: First Blood Part II.* #3—Thru June 13: *Rambo: First Blood Part II.* Beg. June 14: *Prizzi's Honor.*

922. **VERONA—VERONA**—239-0880. *Witness.*

923. **WEST ORANGE—ESSEX GREEN**—731-7755. #1—Thru June 13: *Fletch.* Beg. June 14: *D.A.R.Y.L.* #2—*Fletch.* #3—*The Goonies.*

Union County

930. **BERKELEY HEIGHTS—BERKELEY**—464-8888. Thru June 13: *Beverly Hills Cop.*



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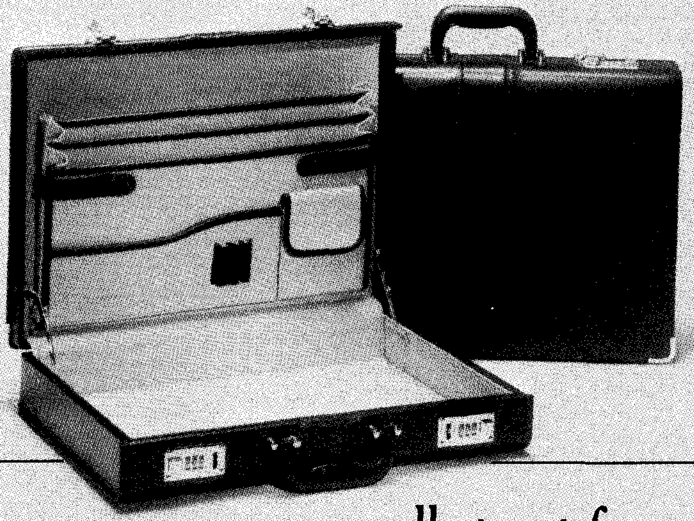

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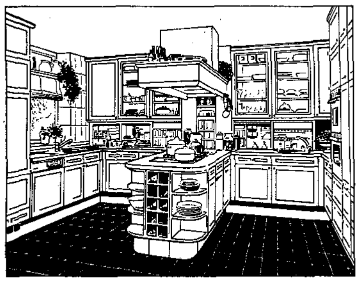

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MOVIES

931. **CRANFORD—RKO**—276-9120. #1—*Brewster's Millions.* #2—*A View to a Kill.*

932. **ELIZABETH—ELMORA**—352-3483. Thru June 13: *Police Academy 2.* Beg. June 14: *Ladyhawke.*

933. **LINDEN—TWIN**—925-9787. #1—*Rambo: First Blood Part II.* #2—Thru June 13: *Brewster's Millions.*

934. **ROSELLE PARK—PARK**—245-0358. *Witness.*

935. **SUMMIT—STRAND**—273-3900. Thru June 13: *A Private Function.*

936. **UNION—FIVE POINTS**—964-3466. #1—*The Goonies.* #2—*The Goonies.*

937. **UNION—LOST PICTURE SHOW**—964-4497. Thru June 13: *The Purple Rose of Cairo.*

938. **UNION—RKO**—686-4373. #1—Thru June 13: *Fletch.* Beg. June 14: *D.A.R.Y.L.* #2—*Perfect.*

939. **WESTFIELD—RIALTO**—232-1288. #1—*Rambo: First Blood Part II.* #2—*Desperately Seeking Susan.* #3—*Sam's Son.*

940. **WESTFIELD—TWIN**—654-4720. #1—Thru June 13: *Blood Simple.* Beg. June 14: *Secret Admirer.* #2—Thru June 13: *A Private Function.* #3—*Lost in America.*

Bergen County

950. **BERGENFIELD—BERGENFIELD**—385-1600. *A View to a Kill.*

951. **CLOSTER—CLOSTER**—768-8800. Thru June 13: *Brewster's Millions.* Beg. June 14: *D.A.R.Y.L.*

952. **EDGEWATER—LOEWS SHOWBOAT**—941-3660. #1—*Brewster's Millions.* #2—*A View to a Kill.* #3—*Fletch.* #4—*Beverly Hills Cop.*

953. **EMERSON—TOWN**—261-1000. *Rambo: First Blood Part II.*

954. **FAIR LAWN—HYWAY**—796-1717. #1—*Brewster's Millions.* #2—Thru June 13: *Yellowhair and the Fortress of Gold.* Beg. June 14: *Beverly Hills Cop.*

955. **FAIRVIEW—TWIN**—941-2424. #1—*Rambo: First Blood Part II.* #2—*Sam's Son.*

956. **FORT LEE—LINWOOD**—944-6900. #1—*The Goonies.* #2—*The Goonies.*

957. **FORT LEE—SHARON**—224-0202. *Perfect.*

958. **OAKLAND—TWIN**—337-4478. #1—*The Goonies.* #2—*Perfect.*

959. **PALISADES PARK—PARK LANE**—944-1086. #1—Thru June 13: *The Purple Rose of Cairo.* #2—Thru June 13: *Desperately Seeking Susan.*

960. **PARAMUS—BERGEN MALL**—845-4449. *Fletch.*

961. **PARAMUS—CINEMA 35**—845-5070. *Brewster's Millions.*

962. **PARAMUS—DRIVE-IN**—368-1440. Thru June 13: *Yellowhair and the Fortress of Gold; The Terror.*

963. **PARAMUS—RKO ROUTE 4**—487-7909. #1 & #6—*Rambo: First Blood Part II.* #2—*Sam's Son.* #3—*George Stevens: A Filmmaker's Journey.* #4—*Mask.* #5—Thru June 13: *Beverly Hills Cop.* Beg. June 14: *D.A.R.Y.L.* #7—*Perfect.* #8—*Witness.* #9—*The Breakfast Club.* #10—Thru June 13: *Movers and Shakers.* Beg. June 14: *Prizzi's Honor.*

964. **PARAMUS—RKO ROUTE 17**—843-3830. #1—*The Goonies.* #2—*The Goonies.* #3—*A View to a Kill.*

965. **RAMSEY—CINEMA**-825-2090. *A View to a Kill.*

966. **RAMSEY—INTERSTATE**—327-0153. Program unavailable.

967. **RIDGEFIELD PARK—RIALTO**—641-0617. Program unavailable.

968. **RIDGEWOOD—RKO WARNER**—444-1234. #1—*Rambo: First Blood Part II.* #2—*Fletch.* #3—*Perfect.* #4—Thru June 13: *Perfect.* Beg. June 14: *D.A.R.Y.L.*

969. **RIDGEWOOD—ROSEBUD**—670-9183. Thru June 13: *The Farmer's Daughter* (1947). June 14–16: *All Quiet on the Western Front.* June 17–20: *Seventh Heaven* (1927).

970. **RUTHERFORD—WILLIAMS CENTER**—933-3700. #1—*Perfect.* #2—Thru June 13: *Code of Silence.*

971. **TEANECK—MOVIE CITY**—836-3334. Program unavailable.

972. **TENAFLY—BERGEN**—567-0004. *Brewster's Millions.*

973. **WASHINGTON TOWNSHIP—CINEMA**—666-2221. Thru June 13: *Brewster's Millions.* Beg. June 14: *Secret Admirer.*

974. **WESTWOOD — PASCACK** — 664-3200. *The Goonies.*

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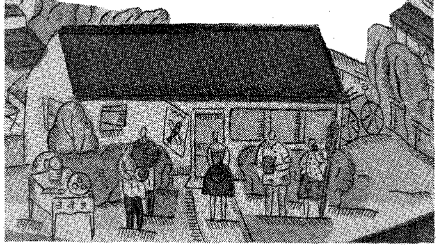

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Brief Reviews

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
PG-13:	Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

New Films

★ New films recommended by *New York*'s critic.

AMADEUS—(2 hr. 38 min., '84) Charming but trashy. Peter Shaffer has adaptated his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Tom Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—a bumbling, loutish *boy*. We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in re-creating the atmosphere of 18th-century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy keeps pounding away at Salieri's envy and betrayal of Mozart, and the last third of the movie grows so exploitative even Ken Russell might have said, "Enough!" Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. (Sept. 24, 1984) PG. 60, 81, 202, 722, 812, 918

★ **BEVERLY HILLS COP**—(1 hr. 45 min., '84) The young director Martin Brest has allowed Eddie Murphy plenty of room to talk his way in and out of preposterous situations in this genial, leisurely police movie. Murphy is a renegade officer from gritty Detroit whose buddy has been killed. He goes to Beverly Hills to investigate, and falls in with silky art-gallery types and the most genteel, rule-bound police force in the world. The movie is about the way white organizational skill has to yield to black street-smarts, and it's a comedy of clashing social types. Everyone Murphy meets in Los Angeles is either bizarrely straight, or epicene, foreign and insinuating. Many of Murphy's encounters have the eerie magic of inhabitants of distant planets getting to know one another. With good performances by Judge Reinhold and John Ashton as fellow police officers. Written by Daniel Petrie Jr. (Dec. 10, 1984) R. 37, 114, 201, 211, 322, 326, 500, 518, 523, 527, 530, 536, 544, 609, 629, 709, 757, 762, 803, 810, 902, 930, 952, 954, 963

BREWSTER'S MILLIONS—(1 hr. 37 min., '85) A loud, obvious, but generally pleasant version of the story that has been made into a movie many times. Richard Pryor plays the mediocre fellow—an over-the-hill minor-league ballplayer—who is forced by the terms of an inheritance to squander $30 million in 30 days. But Brewster, a sweet guy, isn't really a good role for Pryor, who is funniest playing cowards and sneaks. He can't seem to find a comfortable speech rhythm for the part. The movie is best in the early, bedraggled baseball scenes, which will touch anyone with fantasies of the sport, and in Brewster's first exhilarations, when he offers to quadruple the salary of people met casually on the street. Lonette McKee, in the loyal-accountant (or Jean Arthur) role, is crisp and glamorous, but John Candy, as Brewster's large-souled buddy, a catcher, is given nothing to do. Trying to avoid the routine cynicism of saying that anyone can be had for a price, the screenwriters (Herschel Weingrod and Timothy Harris) go for "heart" instead, and the picture runs out of gas. Maybe you can't make a truly funny movie about wasting huge quantities of cash without getting good and nasty. Dir. Walter Hill. (June 10, 1985) PG. 25, 33, 66, 85, 88, 89, 100, 104, 106, 108, 114, 200, 203, 206, 211, 212, 213, 217, 219, 220, 221, 304, 305, 306, 307, 316, 318, 330, 404, 405, 510, 516, 519, 529, 536, 539, 544, 602, 609, 612, 615, 619, 622, 626, 632, 643, 644, 701, 710, 712, 714, 717, 720, 723, 755, 760, 800, 805, 807, 810, 901, 903, 905, 915, 917, 918, 931, 933, 951, 952, 954, 961, 972, 973

★ **THE BROTHER FROM ANOTHER PLANET**—(1 hr. 50 min., '84) A young black extraterrestrial (Joe Morton), lands with a splash near Ellis Island and winds up in Harlem, where he's taken for just another loser. He doesn't speak, but he has such a sad and receptive face that the people he meets pour out their souls to him. He's an escaped slave, chased by a pair of white bounty hunters who emit banshee yells, but nearly everyone in Harlem also seems to be displaced and either running or hiding. This gentle and touching comedy, written and directed by the incredibly resourceful John Sayles, is both a hipster's parody of science fiction, and an elegy for a wounded community. Sayles, using the camera with considerable wit, has devised some mock-funny chase scenes, but the glory of *Brother* is its talk. In a time when most filmmakers are indifferent to blacks, Sayles has restored to Harlem some of its voice. (Oct. 1, 1984) 5

★ **CODE OF SILENCE**—(1 hr. 42 min., '85) Silent Chuck Norris moves into Clint Eastwood's territory. He's a Chicago cop of "unorthodox" methods and unlimited daring who tries to stop a drug war between the Mafia and some Colombians. Unlike Clint's Dirty Harry series, this picture doesn't go in for dreary liberal-baiting. The enemy this time is not the Supreme Court rulings protecting the rights of suspects, but a lazy, cynical, boozing cop who accidentally kills a teenage boy and then places a gun in the kid's hand to make it look like self-defense. The rest of the department gets behind the cop, but Chuck refuses, and the tensions within the department and the pressures to cover up malfeasance are developed in some detail. Much of the movie is interesting, and the action sequences are well directed (by Andrew Davis). But eventually the limits of the star limit the screenplay (by Michael Butler, Dennis Shryack, and Mike Gray), too. Good use of Chicago's dirty, low-rent side. (May 27, 1985) R. 39, 101, 113, 306, 325, 506, 544, 639, 647, 970

★ **DANGEROUS MOVES**—(1 hr. 36 min., '84) In French, Eng. subtitles. A world-championship chess match in Geneva between two haughty and combative Russian geniuses—Pavius Fromm (Alexander Arbatt), a flamboyantly nasty young man who has defected to the West, and Akiva Liebskind (Michel Piccoli), a Soviet Jewish patriot and longtime champion who is ill and nearing the end of his career. Even if you don't understand chess, you can enjoy *Dangerous Moves* for its peacocklike displays of intellectual arrogance. The movie is about the two men's style and also the tricks and stratagems employed by each man's entourage—in particular, how the Soviet Union will do anything to guarantee the victory of its loyal son Liebskind and the defeat of the defector Fromm. Michel Piccoli, bearded, goes beyond his usual sinister courtliness; the performance has some of the sublimated grandeur we associate with the late Ralph Richardson. Arbatt, himself a Soviet defector, makes Fromm a very violent young man, and the performance comes off in a broader style than we are used to. Yet Arbatt, a prancing stallion, is marvelous to look at. The Frenchman Richard Dembo wrote and directed, and the picture won the Oscar for best foreign film of 1984. (May 27, 1985) 50

D.A.R.Y.L.—(1 hr. 40 min., '85) A couple adopts a young boy with extraordinary talents, only to have his real parents show up soon after to claim him. With Mary Beth Hurt, Michael McKean, Kathryn Walker, Colleen Camp, Josef Sommer, and Barret Oliver. Screenplay by David Ambrose, Allan Scott, and Jeffrey Ellis. Dir. Simon Wincer. PG. 25, 33, 62, 85, 200, 206, 307, 317, 318, 401, 511, 517, 525, 527, 535, 612, 615, 619, 634, 640, 643, 705, 710, 714, 716, 717, 723, 751, 759, 803, 810, 815, 911, 923, 938, 951, 963, 968

DESPERATELY SEEKING SUSAN—(1 hr. 44 min., '85) Susan Seidelman's comedy is a tale of two heroines. Roberta (Rosanna Arquette), a depressed New Jersey housewife, is such a hapless creature that she can't take five steps without tripping over herself. This tiresome pre-liberated dummy, a standard figure in the movies and TV shows of the last fifteen years, has been devised in order to break out of her shell and reject her boorish husband. The other heroine, Susan (Madonna), is somewhat fresher. A downtown con artist, she picks up men at will and discards them when she gets bored. Madonna makes her a considerable comic creation. Fleshy, with heavy shoulders, she's got a long, flat nose and the reddest of red lips, and dresses like a gypsy who went bargain hunting at Frederick's of Hollywood—wherever she goes, she takes possession of the place. The screenplay, an original by Leora Barish, has been laboriously plotted to make the two women exchange roles. There's some charming and casual stuff in this movie, and Aidan Quinn, who plays Roberta's downtown lover, is very appealing, but the premise is irritatingly silly, and Seidelman doesn't direct for the speed and physical jokes that the farce plot seems to require. *Desperately Seeking Susan* is not an authentic expression of downtown sensibility (the way *Stranger Than Paradise* was) but a conventional commercial comedy with an overlay of anti-bourgeois attitudes. (Apr. 22, 1985) PG-13. 13, 25, 35, 43, 85, 88, 202, 304, 309, 511, 515, 533, 547, 600, 613, 616, 647, 713, 715, 753, 813, 819, 908, 919, 939, 959

ENORMOUS CHANGES AT THE LAST MINUTE—(1 hr. 55 min., '83) A trilogy of comic tales about single New York women, based on short stories by Grace Paley. Screenplay by John Sayles, with Susan Rice. Starring Kevin Bacon, Ellen Barkin, Lynn Milgrim, Maria Tucci. *Virginia's Story* dir. Ellen Hovde, in association with Muffie Meyer; *Faith's Story* dir. Hovde and Mirra Bank; *Alexandra's Story* dir. Bank. 4

FLETCH—(1 hr. 38 min., '85) The new movie written by Andrew Bergman (from Gregory McDonald's novel) is clever but irritating, a piece of collegiate smart-ass work. Chevy Chase is Fletch, the Los Angeles investigative reporter who has gone underground and who gets information out of people by assuming some identity and putting them on. He gives himself the first name that comes into his head—Babar, Igor Stravinsky—and then has to make up a character that fits the name. These impromptu "explanations" are the best thing in the picture. *Fletch* could be the funniest, most self-glorifying movie ever devised by a frat-house wit. Chevy Chase totally dominates—no one else is allowed to be funny or even intelligent. And it's one thing when Bergman has him putting on a police chief or corporation head, but when he's doing it to a pathetic junkie or an elderly couple, the joke turns sour. The plot is a movieish thing about a shadowy Mr. Big (Tim Matheson) who tries to hire Fletch to have Fletch kill him—so his family can collect the insurance money, he says. The premise was startling, maybe, in 1946. Michael Ritchie, once a promising satirist, directs uninventively—there is the inevitable car chase, the inevitable scene lifted from Hitchcock. (June 3, 1985) PG. 12, 33, 64, 80, 85, 102, 104, 114, 200, 203, 206, 211, 213, 217, 302, 304, 307, 310, 314, 316, 319, 401, 402, 509, 516, 517, 519, 524, 527, 544, 602, 605, 609, 611, 612, 619, 622, 633, 643, 644, 646, 705, 706, 710, 713, 716, 723, 750, 754, 762, 800, 804, 807, 819, 901, 903, 905, 911, 923, 938, 952, 960, 968

★ **GEORGE STEVENS: A FILMMAKER'S JOURNEY**—(1 hr. 53 min., '84) A handsome documentary tribute from the director's son. George Stevens was an intransigent, slow-working director with a feeling for atmosphere and detail, and he produced some of the most beautiful scenes in American movie history. We get excerpts from the films, including *Alice Adams, Gunga Din, Woman of the Year, The More the Merrier, A Place in the Sun, Shane, Giant,* and *The Diary of Anne Frank.* Before the war, Stevens made comedies in a distinctive adagio tempo. During the war, he headed a unit that shot thousands of feet of the Allied sweep through Europe, and he shot color footage on his own. A generous selection of the latter is included, and the grim nature of the footage, as well as some revealing quotations, suggests that Stevens may have grown as a man yet lost his way as an artist because of the conflict. His postwar work is heavy, solemn (except for a few passages in *Giant*), and self-consciously mythic. Interviews with Katharine Hepburn, Joseph L. Mankiewicz, Max von Sydow, and others. Written and directed by George Stevens Jr. (May 13, 1985) 12, 84, 316, 534, 613, 764, 801, 808, 963

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. 63

GOODBYE NEW YORK—(1 hr. 30 min., '85) A romantic comedy about a woman from New York who leaves her husband and her job to seek adventure in Paris. With Julie Hagerty and Amos Kollek. Written and directed by Kollek. 84

THE GOONIES—(1 hr. 51 min., '85) Reviewed in this issue. PG. 23, 32, 52, 68, 85, 100, 106, 108, 113, 114, 200, 204, 206, 209, 210, 212, 214, 220, 300, 301, 308, 315, 320, 324, 403, 405, 507, 511, 513, 526, 539, 541, 544, 546, 604, 609, 612, 613, 620, 626, 631, 635, 642, 705, 707, 708, 710, 712, 714, 723, 756, 758, 802, 809, 815, 818, 819, 900, 902, 906, 911, 923, 936, 956, 958, 964, 974

GOTCHA!—(1 hr. 40 min., '85) A pleasant entertainment about a sweet-natured innocent from Los Angeles who gets involved with a very shady lady in decadent Europe. Not bad spy stuff in East and West Berlin. The picture soaks up your time. With Anthony Edwards and Linda Fiorentino. Dir. Jeff Kanew. PG-13. 32, 304, 322, 331, 506, 624, 641, 919

HENRY IV—(1 hr. 35 min., '83) In Italian, Eng. subtitles. An adaptation of Luigi Pirandello's play, the story of a wealthy man who has believed for twenty years—ever since he fell off a horse—that he is the German Emperor Henry IV. With Marcello Mastroianni and Claudia Cardinale. Screenplay by Marco Bellocchio and Tonino Guerra. Dir. Bellocchio. PG-13. 84

THE HOLY INNOCENTS—(1 hr. 48 min., '83) In Spanish, Eng. subtitles. A drama of oppression and revenge among peasants and aristocrats on a large estate in contemporary Spain, based on a novel by Miguel Delibes. With Francisco Rabal and Alfredo Landa. Screenplay by Antonio Larreta, Manuel Matji, and Mario Camus. Dir. Camus. PG. 82

★ **KADDISH**—(1 hr. 33 min., '85) An extraordinary documentary, directed by Steve Brand of ABC's *20/20*, about young journalist Yossi Klein, who grew up in Borough Park believing that the Jews of Brooklyn would be swept away. Yossi's father, a Hungarian émigré of inexhaustible vitality, escaped the Nazis by hiding in the woods and has so impressed his son with tales of the Holocaust (and perhaps also with his guilt at surviving it) that Yossi cannot quite live in the present. Shot over a period of five years, the movie is a kind of moral and psychological suspense story. Will its hero go mad, become a crackpot, a fanatic? Visually, the picture is a mess, but it doesn't matter—Yossi's radiant intelligence controls the point of view. Since he's often inspired, with a fierce intellectual drive that pushes every idea to its extreme, the experience is dizzying, a little scary, but finally exhilarating. The movie ends with a burst of elation—all burdens lifted at once—that is one of the most moving things in recent films. (Jan. 28, 1985) 1

LADYHAWKE—(2 hr. 1 min., '85) A perfect example of the current degeneracy of film art. Virtually the entire movie consists of brilliant shots (sunsets, mainly), yet there's hardly a coherent sequence. The plot is a cumbersome bit of medieval lore about a knight and his lady who keep missing each other—at daybreak, she turns into a hawk just as he, having spent the night as a wolf, becomes a man. This relationship may parallel the living arrangements of a great many New York couples, but the way the story has been told, few will stay around to see how it comes out. With Rutger Hauer, Michelle Pfeiffer, and Matthew Broderick. Dir. Richard Donner. (May 13, 1985) PG-13. 45, 320, 932

LILY IN LOVE—(1 hr. 42 min., '85) A vain theater actor (Christopher Plummer) pushing 50 disguises himself as a young Italian in order to win a romantic movie role written by his wife (Maggie Smith). The movie goes into production, and the wife, of course, not only fails to recognize the husband but falls madly in love with the "Italian." You may recognize an updated version of the old Lunt-Fontanne chestnut, *The Guardsman*. As an actor's romp, *Lily in Love* might have been fun if the filmmakers had brought glamour and excitement to the occasion, and if they had made the material overtly, brazenly theatrical. But the Hungarian director Karoly Makk works in a thuddingly literal style, and the picture is so grainy and dark it appears to have been shot during one of the grimmer mornings on the West Side IRT. Maggie Smith brings her crisp diction and her romantic susceptibility (a nice combination) to the writer's role, and Christopher Plummer has an enticing moment of pure-theater hamminess when he thanks a closing-night audience in ripely sycophantic tones. (May 13, 1985) PG-13. 13, 46, 88, 311

LOST IN AMERICA—(1 hr. 31 min., '85) As writer (with Monica Johnson), director, and star of this infuriating but inspired comedy, Albert Brooks is all over the place and sometimes nowhere at all. Brooks plays a Los Angeles ad man in his mid-thirties who, thwarted at his job, flips out and takes off with his wife (Julie Hagerty) to see the real America. The couple quickly lose their money, however, and America subjects them to all the humiliations visited on the poor and dislocated. *Lost in America* benefits from Brooks's obsessed, free-wheeling comic persona, his manic monologues, and his almost visionary understanding of the character he plays, but the movie suffers from a simplistic script and a narrow outlook. As a parable of self-delusion and life in the eighties, it's brutally honest but thin. (Feb. 25, 1985) R. 9, 54, 304, 322, 719, 940

MASK—(1 hr. 58 min., '85) A brave, candid, but only moderately interesting film about a grotesquely disfigured boy (Eric Stoltz) who has been brought up by a free-living California biker community (one hot mama—his own—plus many daddies), and who thus never suffers the burden of being treated as something special. The way the movie tells it, the bikers' rough but kindly handling has helped the boy much more than the usual fussy, middle-class solicitude. As the self-destructive but fiercely loving mom, Cher, when photographed in repose, is hauntingly beautiful, and Eric Stoltz, working under heavy plastic makeup, gives a performance miraculously free of self-pity or fake courage. One might trust the movie more if the bikers weren't portrayed as beer-guzzling teddy bears, but director Peter Bogdanovich, returning to a story that has some accessible emotions, does scene after scene of people expressing affection for one another without embarrassing us. Call it an unsentimental tearjerker. With Sam Elliott as a macho man with heart. Written by Anna Hamilton Phelan. (Mar. 18, 1985) PG-13. 32, 51, 114, 216, 325, 510, 518, 523, 532, 544, 602, 611, 630, 641, 645, 725, 919, 920, 963

MOVERS AND SHAKERS—(1 hr. 20 min., '85) A satire about a film industry executive who attempts to make a meaningful film out of the title, *Love in Sex*. With Walter Matthau, Charles Grodin, Vincent Gardenia, Tyne Daly, Bill Macy, and Gilda Radner. Written by Charles Grodin. Dir. William Asher. PG. 7, 55, 80, 519, 524, 963

PERFECT—(2 hr. 5 min., '85) Reviewed in this issue. R. 20, 24, 39, 53, 87, 106, 111, 112, 114, 200, 204, 206, 208, 217, 219, 220, 300, 302, 308, 310, 313, 316, 318, 328, 329, 401, 500, 507, 512, 516, 517, 527, 533, 540, 544, 546, 601, 605, 610, 612, 619, 625, 628, 628, 632, 635, 639, 646, 702, 705, 707, 708, 710, 714, 754, 801, 805, 815, 821, 900, 904, 905, 910, 916, 921, 938, 957, 958, 963, 968, 970

POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT—(1 hr. 37 min., '85) The rookie cops of last year's popular comedy, *Police Academy*, return to clean up a neighborhood terrorized by gangs. With Steve Guttenberg, Bubba Smith, David Graf, Michael Winslow, Colleen Camp, Howard Hesseman, George Gaynes. Dir. Jerry Paris. PG-13. 32, 102, 520, 527, 544, 625, 932

A PRIVATE FUNCTION—(1 hr. 33 min., '84) A satire, written by Alan Bennett, formerly of the *Beyond the Fringe* troupe, about piggishness and hypocrisy during England's postwar austerity years. The film tries very hard to be in dreadful taste. Michael Palin, for instance, stars as a traveling chiropodist, and the cut toenails fly all over the place. But much of the picture is surprisingly muffled. The humor seems caught on the screen, or perhaps behind the screen—it doesn't *play*. See it, though, for Maggie Smith's performance as a provincial Lady Macbeth and Denholm Elliott's acid portrait of an unappeasable anti-Semite and snob. Dir. Malcolm Mowbray. (Mar. 18, 1985) R. 13, 613, 638, 718, 808, 935, 940

PRIZZI'S HONOR—(2 hr. 10 min., '85) A hit man for a crime-syndicate family falls in love with a beautiful woman who is also a hired killer: a black comedy. With Jack Nicholson, Kathleen Turner, and Anjelica Huston. Screenplay by Richard Condon and Janet Roach, based on Condon's novel. Dir. John Huston. R. 25, 45, 85, 112, 207, 214, 217, 304, 309, 404, 510, 511, 516, 524, 527, 543, 601, 612, 613, 619, 628, 634, 714, 721, 722, 757, 801, 806, 808, 819, 902, 917, 921, 963

PUMPING IRON II: THE WOMEN—(1 hr. 47 min., '85) A pseudo-documentary (most of it was staged) about women's bodybuilding, climaxing in a made-up contest at Caesars Palace in Las Vegas in 1983. The subject produces reactions ranging from admiration to nausea, and as a competitive "sport" it's a bit of a crock. The movie is intermittently entertaining and might be much more so if it weren't structured as a didactic melodrama pitting women bodybuilders who are traditionally "feminine" (muscles plus grace) against a new, revolutionary practitioner, Bev Francis of Australia, who grows pecs, lats, and deltoids as large as a man's. We're supposed to disdain the traditionalists and root for the no-nonsense athlete. Will the judges applaud Bev's exploding deltoids? Or will the silly old mummies, terrified of the revolution that is sweeping womanhood, cling to their outmoded, uptight idea of femininity and reward the prize to one of the girls with long hair and graceful limbs? Even if you find these peculiar questions interesting, you may not be enamored of the movie's approach to its subject, which is to loudly imply that any man repelled by big muscles on women must be frightened or antifeminist. The movie turns moralistic about its own hustle. With Rachel McLish and Carla Dunlap. Written by Charles Gaines and George Butler; dir. Butler. (May 6, 1984) 47

THE PURPLE ROSE OF CAIRO—(1 hr. 22 min., '85) Woody Allen's sad-sack comedy about illusion and romance. Cecilia (Mia Farrow), a Depression-era hash-house waitress, is dreamily obsessed with the movies playing at the local theater. One night, while watching "The Purple Rose of Cairo," a swank comedy set in Manhattan, one of the characters, Tom Baxter (Jeff Daniels) steps down off the screen and sweeps Cecilia away. Out in the world he's still a movie character—sappy, limited, completely inexperienced. Daniels makes the perfect, unthreatening bozo, but the movie would have been more exciting if Woody Allen had chosen an actor with the giddy, romantic appeal of, say, Ronald Colman or Leslie Howard. Later, when the self-absorbed Hollywood actor who plays Baxter also shows up, Cecilia falls for him too, and the joke of ordinariness is redoubled. All this drabness gets a little sad. The meaning of the movie's ending is that reality is always a cheat—the only thing that doesn't let one down is fantasy. It's as if the director were saying to the movie audience, "You people may have drab lives, but at least you've got dreams that we talented people have generously given you." It's not the kind of thing a director should ever say, or even imply, out loud. (Mar. 11, 1985) PG. 5, 61, 82, 207, 216, 304, 522, 541, 547, 630, 645, 808, 937, 959

RAMBO: FIRST BLOOD PART II—(1 hr. 33 min., '85) Goofy right-wing fantasy. Bare-chested, and so pumped up his veins appear to have erections, Sylvester Stallone is out in the Vietnamese jungle searching for American POW's and fighting off the Vietnamese and the Russians. The mosquitoes, chiggers, and leeches may not be feasting on him, but the director, George P. Cosmatos, certainly is. *Rambo* is a fascist myth of regeneration—it relies on the furious appeal of the "stab in the back." Rambo is betrayed by the same sort of person—according to this movie—that "prevented" the Americans from winning in Vietnam. But Rambo the super-killer, purifying himself by returning to nature, killing with a knife and bow and arrow, will recover American honor. The longing to go back there and win that damn war is so strong that the right-wing fantasists have co-opted the enemy's strategy—guerrilla warfare. The action rages on, not plausible for a second: In imitation of the Japanese who obligingly ran straight into Robert Taylor's line of fire in *Bataan*, the Russians and Vietnamese forget to take cover and haplessly fall down by the dozen before Stallone's hail of bullets. With Charles Napier and Richard Crenna. Not to be confused with the original *First Blood*, which was beautifully directed by Ted Kotcheff. (June 3, 1985) R. 3, 20, 22, 36, 60, 68, 85, 88, 89, 100, 103, 105, 106, 107, 111, 113, 114, 201, 204, 206, 208, 210, 212, 214, 217, 220, 221, 300, 302, 307, 315, 317, 320, 324, 330, 400, 403, 501, 513, 519, 521, 527, 542, 543, 546, 603, 608, 609, 611, 612, 613, 619, 622, 623, 626, 628, 631, 640, 700, 702, 703, 707, 711, 712, 713, 724, 754, 765, 803, 811, 814, 818, 900, 904, 906, 913, 914, 920, 921, 933, 939, 953, 955, 963, 968

REMBETIKO—(1 hr. 47 min., '83) In Greek, Eng. subtitles. In telling the life story of singer Marika Ninou, this film traces the evolution of *rembetiko,* a style of music—comparable in many ways to the blues in America—that evolved among refugees from Izmir (Smyrna) who settled in Greek cities after the mass migration of 1922. With Sotiria Leonardou. Music by Stavros Xarchakos. Dir. Costas Ferris. 44

SAM'S SON—(1 hr. 50 min., '84) Michael Landon's autobiographical drama about a young man—a high-school athlete who falls in love with a cheerleader and becomes a actor—and his father. With Eli Wallach, Anne Jackson, Timothy Patrick Murphy, and Landon. Written and directed by Landon. PG. 41, 53, 112, 217, 309, 313, 317, 318, 402, 507, 515, 521, 535, 543, 545, 600, 610, 614, 634, 710, 761, 801, 817, 906, 912, 939, 955, 963

SECRET ADMIRER—(1 hr. 44 min., '85) A love letter in the wrong hands produces a chain of comic confusion among teenagers and adults in a suburban community. With C. Thomas Howell, Lori Loughlin, Kelly Preston, Fred Ward, Dee Wallace Stone, Leigh Taylor-Young, and Cliff DeYoung. Screenplay by Jim Kouf and David Greenwalt. Dir. Greenwalt. R. 21, 35, 61, 88, 101, 106, 202, 206, 207, 300, 304, 309, 318, 400, 500, 507, 515, 521, 527, 530, 533, 536, 600, 605, 608, 612, 613, 631, 703, 707, 709, 803, 810, 817, 904, 915, 918, 920, 940, 973

THE SHOOTING PARTY—(1 hr. 37 min., '85) Enjoyable, well-acted, but also derivative and second-rate—the kind of civilized semi-worthiness that the British turn out in their sleep. It's 1913, and a group of English aristocrats have gathered at the vast estate of Sir Randolph Nettleby (James Mason, in his last screen performance) for a weekend of sport. Written by Julian Bond, who adapted Isabel Colegate's 1980 novel, and directed by Alan Bridges, the movie is far too explicit in announcing its end-of-an-era themes. For instance, several people appear to know that the war is coming and offer deluded philosophical explanations of what it will mean; we're meant to understand that these aristocrats, good for nothing but shooting, will be leading not a chivalric confrontation but a mass slaughter. Et cetera. Of the actors, Cheryl Campbell, as a libidinous wit, comes the closest to breaking out of genteel cliché. James Mason is also admirable, and has a great moment with John Gielgud, who plays an old campaigner who fights against hunting as sport. Everything stops as the two great actors suavely support and challenge one another. One wants the scene to go on forever, but it quickly ends, and *The Shooting Party* continues on its self-satisfied way. With Dorothy Tutin, Judi Bowker, Gordon Jackson, and Edward Fox. (June 10, 1985) 55

★**STREETWISE**—(1 hr. 32 min., '84) An excellent cinéma-vérité documentary about the hellish, pathetic, but curiously companionable lives of teen runaways in Seattle's tenderloin district. These baby whores, pimps, and scam artists, underfed and prematurely wizened, huddle together proudly in the cold, fending off death. The picture is sadder and more truthful than most treatments of the subject, for it centers on the obvious and immediate causes of the kids' misery—the absence of parents who know what to do. The kids speak of their drunken, criminal parents in wistful tones, and then helplessly go out and emulate them. The film originated in a *Life* Magazine article by writer Cheryl McCall and photographer Mary Ellen Mark; together they worked with British director Martin Bell on the film. Music by Tom Waits. (Apr. 15, 1985) 13, 81

SYLVIA—(1 hr. 38 min., '84) Reviewed in this issue. PG. 49

A VIEW TO A KILL—(2 hr. 12 min., '85) Slack, rather disorganized James Bond movie. It has something to do with a monster created by the Nazis (Christopher Walken) who is trying to achieve (what else?) world domination. He will do this by flooding Silicon Valley. Walken, who giggles and hisses, can't seem to concentrate enough to pull the performance together, and the picture, written by Richard Maibaum and Michael G. Wilson, is a series of disconnected episodes (no one involved with this thing seems to have remembered from scene to scene what it was about). Roger Moore is fine—less oily than usual—but the only thing really worth looking at, apart from the château at Chantilly, is the amazing Grace Jones, who is remarkably stylized. Tall and muscular, she has thin eyebrows, high, pronounced cheekbones, and a plateau of hair that rises straight from her forehead. She's all acute angles, and magnificent. Dir. John Glen. (June 3, 1985) PG. 25, 31, 62, 66, 85, 103, 111, 114, 200, 203, 206, 208, 211, 212, 214, 220, 301, 305, 306, 308, 328, 329, 406, 510, 516, 519, 529, 538, 540, 544, 604, 609, 612, 615, 621, 626, 633, 637, 639, 643, 644, 700, 710, 713, 716, 717, 720, 722, 754, 755, 763, 802, 817, 818, 819, 903, 906, 917, 918, 920, 931, 950, 952, 964, 965

★**WHAT HAVE I DONE TO DESERVE THIS?**—(1 hr. 40 min., '84) In Spanish, Eng. subtitles. A scandalous success from post-Franco Spain. Gloria (Carmen Maura), a lower-middle-class Madrid housewife, lives with her family in a ghastly new housing project and suffers, in comic profusion, the indignities of being a woman in modern Spain. Her family is falling apart, and Gloria, who works her elbows raw, can't even get decently laid. This deadpan comedy is startling and tonic; it breathes freedom and pleasure in freedom. The young writer-director, Pedro Almodovar, brings a sense of classical form to rude, cabaret-style satire. He mixes Fassbinder's sympathy for the insulted and the injured with Buñuel's dark jokes about the indecency of most human behavior. He's nowhere near as pure as either of those two; Almodovar is primarily an entertainer, and the picture has a casual, cruddy feel to it—an overlay of fun and dirty talk, a prankster's scatological glee. See it—you won't be disappointed. (Apr. 29, 1985) 13

WHITE ELEPHANT—(1 hr. 39 min., '84) A young businessman who goes to Africa to build an automated plastic-furniture factory is instead initiated into the native culture of superstition and magic. With Peter Firth. Written by Werner Grusch and Ashley Pharoah. Dir. Grusch. 1

★**WITNESS**—(1 hr. 54 min., '85) Remarkable. In Peter Weir's new movie (incomparably his best), a hardened Philadelphia homicide detective (Harrison Ford, in a smashing star performance) hides out in an Amish farm deep in Lancaster County, Pennsylvania, where he protects both himself and a young Amish boy who was the unwilling witness to a murder. This specialist in urban corruption is amused by the spotless Amish, who are harsh, narrow, and exhaustingly virtuous, but also amused at himself for liking them so much. Peter Weir, whose portentous style has always been irritating in the past, brings all the bruising speed to the Philadelphia scenes that one could want, and out in the country he achieves the meditative strength—the tension in quiet—of a master director. The detective's violent way of life is criticized, yet such is the pull of violence, and of this particular hero, that the movie only fulfills itself when the hero swings back into action. Still, it's the most beautiful and thoughtful thriller one could imagine—a one-of-a-kind movie. With the talented Kelly McGillis as the young Amish widow the detective falls in love with. Written by Earl W. Wallace and William Kelley. (Feb. 11, 1985) R. 20, 37, 51, 62, 215, 304, 306, 309, 311, 322, 510, 516, 517, 525, 527, 530, 544, 601, 609, 634, 705, 719, 723, 725, 759, 820, 922, 934, 963

Revivals

THE AWFUL TRUTH—(1 hr. 30 min., '37) A smart, sophisticated screwball comedy—one of the best. With Irene Dunne, Cary Grant, and Ralph Bellamy. Dir. Leo McCarey. 8

BREATHLESS (1959)—(1 hr. 29 min.) In French, Eng. subtitles. Jean-Luc Godard's astonishing first feature with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie clichés into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. 86

FOREIGN CORRESPONDENT—(1 hr. 59 min., '40) Alfred Hitchcock's fast, exciting tale of espionage and political intrigue in pre–World War II Europe. With Joel McCrea, Albert Basserman, George Sanders, Herbert Marshall, Robert Benchley, and Laraine Day. 4

JULES AND JIM—(1 hr. 44 min., '62) In French, Eng. subtitles. François Truffaut's masterpiece, and one of the greatest of postwar European films. Oskar Werner and Henri Serre are the two young men, one Austrian, one French, who love the free-living Catherine, played by a radiant Jeanne Moreau. The picture is fast, playful, and casual on the surface, but its glancing blows have a way of leaving you shaken. A peerless evocation of the intellectual and bohemian life in the period around the First World War. From a novel by Henri-Pierre Roché. 81

THE LAST METRO—(2 hr. 13 min., '80) In French, Eng. subtitles. François Truffaut's charming, low-key drama about a Parisian theater troupe during the German Occupation. The troupe's leader, a German-Jewish refugee, has gone into hiding under his own stage, listening to the actors above and trying to control their work through his wife. Truffaut builds his tolerant picture of normal life during the Occupation out of many small vignettes. With Heinz Bennent, Catherine Deneuve, and Gérard Depardieu. 8

LIFEBOAT—(1 hr. 36 min., '44) A drama that takes place entirely on a lifeboat, written by John Steinbeck and Jo Swerling and directed by Alfred Hitchcock. It gets a little claustrophobic, but the performances, especially Tallulah Bankhead's, are marvelous. Best scene: Hitchcock's cameo appearance. With William Bendix, Henry Hull, and John Hodiak. 4

NORTH BY NORTHWEST—(2 hr. 16 min., '59) Hitchcock at the peak of his powers. A big, long, and colorful—but never for a moment dull or humorless—suspense story starring Cary Grant as an innocent New York ad man mistaken for a spy and sought for murder, Eva Marie Saint as a blonde seductress up to no good, and James Mason as the suave and heartless bad guy. The great crop-dusting scene alone is worth the price of admission. 4

PEPE LE MOKO—(1 hr. 26 min., '37) In French, Eng. subtitles. Julien Duvivier's romantic film, with Jean Gabin as a criminal who is safe as long as he stays in the Casbah of Algiers and Mireille Balin as the beautiful woman who tempts him to a dangerous freedom. Highly atmospheric, and highly recommended. 8

QUEST FOR FIRE—(1 hr. 37 min., '82) Jean-Jacques Annaud's exciting prehistoric adventure story uses research in linguistics and anthropology to re-create what life might have been like in the nasty state of nature 80,000 years ago. Ron Perlman, Everett McGill, and Nameer El-Kadi play fur-clad primitive men who set out to steal fire from neighboring tribes. An awesome, frightening film that sometimes gives you the weird feeling you're catching evolution at work. With Rae Dawn Chong. 48

THE RULES OF THE GAME—(1 hr. 50 min., '39) In French, Eng. subtitles. Jean Renoir's masterpiece (in which he also performs) of the doomed, tragic adultery of the rich and the chirpy adultery of the poor. A film of sensitive observation and profound sympathy that truly captures the mood of pre-war France. 8

THE SEVEN SAMURAI—(Uncut: 3 hr. 28 min., '54) In Japanese, Eng. subtitles. Akira Kurosawa's masterpiece and one of the greatest movies ever made. A band of samurai agree to defend a small village against the attacks of marauding bandits. The plot couldn't be simpler, but the range of behavior—courage, nobility, cowardice, lechery—is Tolstoyan in scale. Extraordinarily vivid and powerful. Starring Takashi Shimura and Toshiro Mifune. 44

A STREETCAR NAMED DESIRE—(2 hr. 2 min., '51) Classic performances by Marlon Brando as Stanley Kowalski and Vivien Leigh as Blanche DuBois in this fervent adaptation of the Tennessee Williams play, probably his greatest. Dir. Elia Kazan. 11

THIS IS SPINAL TAP—(1 hr. 22 min., '84) Hilarious mock-documentary about the American tour of a stupefyingly bad imaginary rock band, Spinal Tap, comprised of four of the most banal poseurs ever to come out of England. Wickedly funny about the clichés of rock, and a marvelous send-up of pseudo-authentic documentary style. Written and performed by Rob Reiner, Christopher Guest, Michael McKean, and Harry Shearer. Dir. Reiner. 38

TO CATCH A THIEF—(1 hr. 37 min., '55) Cary Grant and the Riviera never looked better than in this Hitchcock comedy-adventure, and Grace Kelly, as a cool, super-jaded heiress, manages to project sex appeal as well as elegance. Hitchcock, no doubt, can take credit for that, as well as for the sexual comedy that takes the place of real female-male chemistry between Kelly and Grant. The plot has Grant, an ex-jewel thief, using his old tricks to trap an impostor; it's short on thrills but helped by the charm of the cast and the beauty of the surroundings. With Jessie Royce Landis and John Williams, who are marvelous. 4

TWENTIETH CENTURY—(1 hr. 31 min., '34) The first and still the best screen version of the Hecht-MacArthur screwball comedy (it was remade as *Streamline Express* in 1935) about two egomaniacs—a Broadway producer and his star—trapped on the same train ride. With John Barrymore and Carole Lombard. Dir. Howard Hawks. 8

THE WOMAN NEXT DOOR—(1 hr. 46 min., '81) In French, Eng. subtitles. Bernard (Gérard Depardieu) and Mathilde (Fanny Ardant), once passionately in love, have gone their separate ways and married sweet, dull mates. But when Mathilde and her husband move next door to Bernard and his wife in suburban Grenoble, the two begin their violent, messy affair once again. François Truffaut's movie has his customary fluency and warmth, but it's missing a convincing expression of all-consuming passion. 8

YOUNG AND INNOCENT—(1 hr. 20 min., '37) A charming Hitchcock film about a chase for a killer. Lots of local English color and character comedy, and, in the thrilling final scene, where the murderer is cornered in a large hotel, one of the most dramatic camera movements in film history. 8

THEATER

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Performance length is approximate; changes are frequent; phone theater for exact time.

Broadway

Previews and Openings

Wednesday, June 12

SINGIN' IN THE RAIN—Don Corriea stars in an adaptation of the M-G-M film w/book: Betty Comden & Adolph Green, based on their original screenplay. Music & lyrics: Nacio Herb Brown & Arthur Freed; directed and choreographed by Twyla Tharp. Featured in the cast are Peter Slutsker, Mary D'Arcy, Faye Grant, Hansford Rowe, Richard Fancy, and members of Tharp's dance company. Previewing now prior to a 6/13 opening. Preview prices, Mon.–Sat. at 8, Wed. & Sat. at 2, thru 6/12, $27.50–$35. From 6/13, prices are $37.50–$45 for evenings, $27.50–$35 for Wed. & Sat. mats. **Gershwin Theatre**, 51st Street, west of Broadway (586-6510). 2 hr., 30 min. All major credit cards. **IRLS**

Now Playing

AREN'T WE ALL?—Claudette Colbert and Rex Harrison star, with Lynn Redgrave, George Rose, and Jeremy Brett in a new production of Frederick Lonsdale's comedy; directed by Clifford Williams. Featured in the cast are Brenda Forbes, Ned Schmidtke, Leslie O'Hara, Peter Pagan, George Ede, Steven Sutherland, and John Patrick Hurley. The story deals with amorous extravagances of the very rich, and the 1923 play captures its spirit faithfully and handsomely this time around. Tues.–Fri. at 8, Sat. at 2 & 8, Sun. at 3, $32.50–$42.50; Wed. at 2, $27.50–$37.50; thru 7/21. **Brooks Atkinson Theatre**, 256 W. 47th St. (719-4099). 2 hr. All major credit cards. **IRLS**

ARMS AND THE MAN—Kevin Kline, Raul Julia, and Glenne Headly star in a new production of George Bernard Shaw's 1894 comedy; directed by John Malkovich. Featured in the cast are Louis Zorich, Dimitra Arliss, George Morfogen, Guy Paul, and Caitlin Clarke. Tues.–Fri. at 8, Wed. & Sat. at 2, Sun. at 3. All prices $30 exc. Sat. at 8 which is $33. **Circle in the Square Theatre**, 1633 Broadway at 51st St. (239-6200). 2 hr., 40 min. All major credit cards. **IRLS**

AS IS—William M. Hoffman's excellent play about a gay couple's attempts to come to terms with the frightening threat to life posed by the AIDS crisis; directed by Marshall W. Mason. Featured in the cast are Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Claris Erickson, Lou Liberatore, and Mark Myers. The acting is remarkable, as are the decor, lighting, and costumes. Mon. thru Sat. at 8, $25–$35; Wed. and Sat. at 2; $20–$30. **Lyceum Theatre**, 149 West 45th Street (239-6200). 90 min. All major credit cards. **IRLS**

BIG RIVER—*The Adventures of Huckleberry Finn*, a musical play based on the Mark Twain story, with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff. Featured in the lively cast are René Auberjonois, William Youmans, Susan Browning, Patti Cohenour, Jennifer Leigh Warren, Bob Gunton, David H. Jenkins, John Short, Ron Richardson, Aramis Estevez, et al. There are enjoyable performances, masterly sets, and rhythmic direction. Tues.–Thurs. at 8, Sat. at 2, and Sun. at 3, $32–$40. Fri. & Sat. at 8, $36–$45; Wed. at 2, $27–$35. **Eugene O'Neill Theatre**, 230 W.49th St. (246-0220). 2 hr., 35 min. All major credit cards.

BILOXI BLUES—Matthew Broderick stars in Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Featured in the cast are Randall Edwards, Matt Mulhern, Barry Miller, Penelope Miller, Brian Tarantina, Geoffrey Sharp, Alan Ruck, and Bill Sadler. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting; Bill Sadler and Barry Miller are standouts! Mon.–Sat. at 8, Sat. at 2, $20–$37.50; Wed. at 2, $20–$35. **Neil Simon Theatre**, 250 West 52nd Street (757-8646). 2 hr., 40 min. All major credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—Jon Cryer stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn. Featured in the cast are Verna Bloom, Dick Latessa, Wendy Gazelle, and Mark Nelson. Gene Saks has directed adroitly and vivaciously. Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $25–$35; Wed. at 2, $20–$30. **46th St. Theatre**, 226 W. 46th St. (221-1211). 2 hr., 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—George Hearn and Van Johnson star in a musical comedy set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon.–Sat. at 8, Sat. at 2, $37.50–$47.50; Wed. at 2, $32.50–$42.50; some balcony seats $10 at each performance. **Palace Theatre**, Broadway & 47th St. (757-2626). 2 hr., 40 min. All major credit cards. ● **IRLS**

CATS—The London musical, with a cast of 23 American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats*, with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction—almost too much dazzlement. Mon.–Sat. at 8, Sat. at 2, $30–$45; Wed. at 2, $25–$40; Wed. at 2, $25–$40. **Winter Garden Theater**, 1634 Bdway (239-6200). 2 hr., 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd Street*. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.–Sat. at 8, Wed. & Sat. at 2, $30–$45. **Shubert Theater**, 225 W. 44th St. (239-6200). 2 hr., 10 min. All major credit cards. ● ●

DOUBLES—John Cullum, Ron Liebman, Austin Pendleton, and Tony Roberts are all real pros who can keep the ball flying in David Wiltse's cleverly molded and orchestrated play, described as a comedy about male friendship and male "mid-life crises"; directed by Morton Da Costa. Featured in the cast are Kate Collins and Nicholas Weyman. Mon.–Sat. at 8, Wed. & Sat. at 2; $29.50. **Ritz Theatre**, 225 W. 48th St. (582-4022). 2 hr., 10 min. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $30–$45; Wed. at 2, Sun. at 3, $25–$40. **Imperial Theatre**, 249 W. 45th St. (239-6200). All major credit cards. 2 hr., 45 min. ● ●

42ND STREET—Millicent Martin, Don Chastain, Lisa Brown, and Lee Roy Reams in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart and Mark Bramble. Music is by Harry Warren, and the lyrics are by Al Dubin. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $27.50–$45; Wed. at 2, $20–$35. **Majestic Theatre**, 247 W. 44th St. (239-6200). 2 hr., 15 min. All major credit cards. ● ● **IRLS**

GRIND—Ben Vereen, Leilani Jones, Timothy Nolen, and Stubby Kaye are the stars of a new musical by Fay Kanin, Larry Grossman, and Ellen Fitzhugh; directed by Harold Prince. It takes place in a burlesque house in 1933, the year of the Century of Progress World's Fair in Chicago, and focuses on the romantic life of a black stripper and her two suitors. With Joey Faye and Lee Wallace. *Grind* stands out this season, with a fine cast, a fine chorus line, a fine set, and stylish direction. Mon.–Thurs. at 8, Sat. at 2, $30–$45; Fri. & Sat. at 8, $30–$47.50; Wed. at 2, $30–$40. **Mark Hellinger Theater**, 51st Street and Broadway (757-7064). 2 hr., 20 min. All major credit cards. **IRLS**

JOE EGG—Jim Dale and Stockard Channing are the brilliant stars of the Roundabout Theatre Company's fine production of Peter Nichols's play titled *A Day in the Death of Joe Egg*. Featured in the cast are Joanna Gleason, John Tillinger, Tenney Walsh, and Margaret Hilton; directed by Arvin Brown. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $20–$35; Wed. at 2, $18.50–$32.50. **Longacre Theater**, 220 West 48th Street (239-6200). 2 hr., 40 min. All major credit cards. **IRLS**

THE KING AND I—Yul Brynner stars in a revival of the Rodgers and Hammerstein musical; directed by Mitch Leigh; based on the real-life story of an English governess who went to Siam to tutor the crown prince. With Mary Beth Peil, Jonathan Farwell, Irma-Estel LaGuerre, Patricia Welch, Sal Provenza, Kathy Lee Brynner. Tues.–Sat. at 8, Sat. at 2, Sun. at 3; $30–$47.50; Wed. at 2, $25–$42.50; thru 6/30. **Broadway**, Bdway at 53rd (239-6200). All major credit cards. 2 hr., 45 min. **IRLS**

LEADER OF THE PACK—Dinah Manoff and Patrick Cassidy star in a musical with book by Anne Beatts, based on an original concept by Melanie Mintz, featuring Ellie Greenwich (as herself today) and her songs of the early '60s together with new material; directed and choreographed by Michael Peters. With Dennis Bailey, Annie Golden, Lon Hoyt, Darlene Love. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $27.50–$37.50; Wed. at 2, $22.50–$32.50. **Ambassador Theatre**, 219 West 49th Street (239-6200). 2 hr., 45 min. All major credit cards.

THE ODD COUPLE—Rita Moreno plays the untidy one and Sally Struthers the meticulous one in a revision of the Neil Simon comedy about two friends who share an apartment; directed by Gene Saks. With Mary Louise Wilson, Lewis J. Stadlen, Kathleen Doyle, Tony Shalhoub, Marilyn Cooper, Jenny O'Hara. Tues.–Sat. at 8, $27.50–$37.50; Sat. at 2, & Sun. at 3, $25–$35; Wed. at 2, $20–$30. **Broadhurst Theater**, 235 West 44th Street (239-6200). 2 hr. All major credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and others; directed by Jacques Levy. Mon.–Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30–$45. **Edison Theater**, 240 West 47th Street (757-7164). 2 hr., 10 min. All major credit cards. ● ●

SUNDAY IN THE PARK WITH GEORGE—Harry Groener and Maryann Plunkett star in the Pulitzer Prize-winning musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte*, the story tells of an event in the life of Seurat and his mistress-model. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3, $35–$45. **Booth Theater**, 222 West 45th Street (239-6200). 2 hr., 30 min. All major credit cards.● **IRLS**

THE TAP DANCE KID—Musical by Charles Blackwell, Robert Lorick, Henry Krieger; with Hinton Battle, Savion Glover, Ira Hawkins, Gail Nelson, Barbara Montgomery, Martine Allard; directed by Vivian Matalon; about show-business tradition passed down to a talented ten-year-old. The dancing of Battle is nothing short of extraordinary, and there are winning performances from all. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $30–$45; Wed. at 2, $25–$40. **Minskoff Theater**, 200 West 45th Street (869-0550). 2 hr., 40 min. All major credit cards. ● **IRLS**

Off Broadway

AIR GUITAR—William Mastrosimone's play that explores the world we live in; directed by Richard Pinter. Also *The Astroid*, a sketch dealing with a couple who have stopped communicating. Wed.thru Fri. at 8, Sat. at 8 and 10, Sun. at 3; thru 6/29; $10. **Neighborhood Group Theatre**, 420 West 42nd Street (279-4200).

A BROADCAST BABY—Henderson Forsythe and Marilyn Sokol star in the world premiere of Isaiah Sheffer's play about a woman who wants to change her public identity and style of humor hours before the premiere of her live network radio show in 1936; directed by Dan Held. Featured in the cast are Mart Hulswit and Lanny Meyers. Tues., Wed., Thurs. & Sat. at 8, Sun. at 2 & 7; $16.50; 6/15–23. An American Jewish Theatre production. **Kaufmann Concert Hall, 92nd St. Y,** 1395 Lexington Ave. (831-8603).

CHILDHOOD—Glenn Close stars in Nathalie Sarraute's adapation of her best-selling memoir; directed by Simone Benmussa. Featured in the cast are Max Wright, Marek Johnson, Andrea Weber, and Stephen Keep. Tues.–Thurs. at 8, Wed. at 2:30, Fri. & Sat. at 8, Sat. at 2:30, Sun. at 3; $22–$27.50; thru 6/30. **Samuel Beckett Theatre,** 410 W. 42nd St. (594-2826).

CURSE OF THE STARVING CLASS—Sam Shepard's play about the dissolution of an American family; directed by Robin Lynn Smith. Featured in the cast are Eddie Jones, Karen Tull, Kathy Bates, Jude Ciccolella, Bill Pullman, James Gleason. Wed.–Sat. at 8, Sat. at 2, Sun. at 3 & 7:30; $22–$24. **INTAR Theatre,** 420 West 42nd Street (279-4200).

DAMES AT SEA—Revival of the 1968 hit that spoofed the early 30s Hollywood musicals, starting with a sweet kid from middle America who takes a bus to Broadway with a heart full of hopes; music by Jim Wise, book and lyrics by George Haimsohn and Robin Miller; directed and choreographed by Neal Kenyon. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $27.50 & $30. **Lamb's Theatre,** 130 West 44th Street (997-1780).

THE FANTASTICKS—A musical fable in its 26th year. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18–$22. **Sullivan St. Playhouse,** 181 Sullivan St. (674-3838). ● ●

FIGHTING INTERNATIONAL FAT—Jonathan Reynolds's comedy about a popular television host who is selecting candidates for an upcoming show on *the battle of the bulge; directed* by David Trainer. Featured in the cast are Jessica Walter, Stephen Ahern, B. Constance Barry, John Gabriel, Ann McDonough, Lisa Banes, Ruth Jaroslow. Tues.–Fri. at 8 p.m., Sat. at 3 & 8 p.m., Sun. at 3 & 7 p.m.; $18–26. **Playwrights Horizons Theatre,** 416 West 42nd Street (564-1235).

FOOL FOR LOVE—Katherine Cortez and David Andrews star in Sam Shepard's play which deals with a man and a woman battling for power in a desert motel; directed by the author. Tues.–Fri. & Sun. at 8; Thurs. at 3 & 8, Sat. at 7:30 & 10; $22.50–$24.50. **Douglas Fairbanks Theater,** 432 W. 42nd St. (239-4321).● ●

THE FOREIGNER—*Larry Shue's play which revolves* around a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks. Tues.–Fri. at 8, Sun. at 3 & 7:00; Sat. at 7 & 10; $21–$24.50. **Astor Place Theatre,** 434 Lafayette St. (254-4370).

FOR SALE—Craig Wasson, Katherine Cortez, and Wayne Tippit in Jeffrey Gurkoff's comedy, set in modern-day suburbia, about a family that awakes one morning to find their home is up for sale; directed by Andrew Cadiff. Featured in the cast are Judith Barcroft, Steve Prutting, John Conolly, Ron Paraday, Innes-Fergus McDade. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; from 6/18, $23–$25. **Playhouse 91,** 316 E. 91st St. (831-2000).

HANNAH SENESH—Lori Wilner stars in David Schechter's play which focuses on the life of the Hungarian-Jewish Freedom Fighter who was caught by the Germans and executed at the age of 22; directed by the author. Wed.–Fri. at 8, Wed. at 2:30, Sat. at 7 & 10, Sun. at 2:30 & 5:30; $22–$22. **Cherry Lane Theatre,** 38 Commerce Street (989-2020).

I'M NOT RAPPAPORT—*Herb (A Thousand Clowns)* Gardner's new comedy, set in and around Central Park, focuses on the life-affirming relationship between two youthful old-timers. With Cleavon Little, Judd Hirsch, Jace Alexander, Liann Pattison, Ray Baker; directed by Dan Sullivan. **The American Place Theatre,** 111 West 46th Street (869-4731).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with their loves and careers; directed by Gerald Gutierrez. Featured in the cast are Julia Meade, Joan Copeland, Christine Healy, Robin Bartlett, Philip Hoffman, James Rebhorn, Jay Thomas, and James Harder. Tues–Fri. at 8, Sat. at 7 & 10, and Sun. at 3 & 7. **Lucille Lortel Theatre,** 121 Christopher Street (924-8782). ● **IRLS**

LADIES AND GENTLEMEN, JEROME KERN!—Delores Hall stars in this musical revue; directed by William E. Hunt. Featured in the cast are Michael Howell Deane, Louise Edeiken, Milton Grayson, Michele Pigliavento, Frank Torren, Toba Sherwood, and John Scherer. Wed.–Sat. at 8, Sun. at 7, Sat. & Sun. at 3; $10–$18. **Harold Clurman Theatre,** 412 West 42nd Street (594-2370).

LIES AND LEGENDS—*Musical Stories of Harry Chapin*; directed by Sam Weisman. Featured in the cast are Mark Fotopoulos, Ron Orbach, Joanna Glushak, Martin Vidnovic, and Terri Klausner. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3; $18–$27.50. **Village Gate Theater,** Bleecker and Thompson Sts. (475-5120).

THE LISBON TRAVIATA—Terrence McNally's play, directed by John Tillinger, dealing with the breakup of a musical relationship. Featured in the cast are Benjamin Hendrickson, Seth Allen, Stephen Schnetzer, and Steven Culp. Tues.–Sat. at 8; $16–$18; thru 6/30. **Theatre Off Park Theatre,** 28 East 35th Street (679-6283).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this charming and funny play is set in a Skid Row flower shop run by a young botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ira Hawkins. Tues.–Thurs. at 8, $27.50–$32.50; Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5, $30–$35. **Orpheum Theater,** 126 Second Ave. (239-6200).● ●

MACABRE GAME OF MUSICAL CHAIRS—Nomi Rubel's play about a girl with interracial parents, and how she solved a difficult problem; directed by the author. Featured in the cast are Winnie Blake, Rivka Szatmary, Ben Kelman, Judy Stoll, John Pettress, and Robert E. Miller. Wed.–Fri. at 7:30; $6; 6/12–21. **Godard-Riverside Theatre,** 953 Columbus Avenue (874-6297).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer; directed by Grenoldo. *Featured in the* cast are Desiree Coleman and Doris Troy. Thurs. at 8 (all seats for this perf. are $10); Fri. at 8, Sat. at 11 a.m., 2, 5 & 8 p.m.; Sun. at 2 & 5; $15–$20. **Heckscher Theater,** 1230 Fifth Avenue at 104th Street (534-2804). ● ●

MAN ENOUGH—Patty Gideon Sloan's play tells of a working-class family facing the prospect of sending an 18-year-old mentally retarded son off to a state school; directed by Steve McCurdy. Featured in the cast are Ron Woods, Courtney Sherman, Bruce Roberts King, Richard Karn, Alissa Alban, David S. Howard, Marilyn Chris, David S. Howard. Tues.–Sat. at 8, Sat. & Sun. at 3, Sun. at 7; $18–$22. **Apple Corps Theatre,** 336 West 20th Street (929-2955).

THE MARRIAGE OF BETTE & BOO—Christopher Durang's dark comedy about a twenty-year marriage that should have worked out but didn't (the in-laws weren't much of a help); starring Joan Allen and Graham Beckell, with Durang himself as narrator, Olympia Dukakis, Mercedes Ruehl, Bill Moor, Cathryn Grody, and Bill McCutcheon; directed by Jerry Zaks. *Tues.–Sun. at 8, and Sat. and Sun. at 3*; $18–$20. **Public/Newman Theatre,** 425 Lafayette Street (598-7150). **IRLS**

MAYOR—Lenny Wolpe has the title role in a musical based on the book by Mayor Edward I. Koch, with music and lyrics by Charles Strouse, book by Warren Leight; directed by Jeffrey Moss. Featured in the cast are Douglas Bernstein, Marion Caffey, Keith Curran, Sarah Felcher, and Nancy Giles. Tues.–Fri. at 8, Sat. at *7 & 10,* Sun. at 3 & 7; $22–$27.50. **Top of the Gate Theatre,** 160 Bleecker Street (475-5120).

THE NORMAL HEART—Larry Kramer's timely play spans the period from 1981–84 during which years the incidence of AIDS in this country had escalated to epidemic proportions; directed by Michael Lindsay-Hogg. Featured in the cast are D. W. Moffett, David Allen Brooks, Brad Davis, Michael Santoro, Philip Richard Allen, Concetta Tomei, William DeAcutis, Robert Dorfman, and Lawrence Lott. Tues. thru Sun. at 8, Sat. and Sun. at 3; $18 and $20. **Public/Anspacher Theater,** 425 Lafayette Street (598-7150). **IRLS**

ONE-MAN BAND—A musical starring James Le*cesne; book by James Lecesne, music by Marc Elliot* and Larry Hochman; directed by Jack Hofsiss. Featured in the cast are Kay Cole, Judy Gibson, and Vanessa Williams. The hero plays a truck driver looking for his run-away wife. Previews begin 6/12, and all prices are $12. After the opening on 6/20, all prices are $22. Wed.thru Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. **South Street Theatre,** 242 West 42nd Street (279-4200).

ORPHANS—Lyle Kessler's story of two brothers and the stranger who enters their home and subtly takes over their household and their lives; inventively and energetically directed by Gary Sinese. Featured in the cast are Kevin Anderson, Terry Kinney, and John Mahoney; and there is no better ensemble acting anywhere. Tues. thru Fri. at 8, Sat. at 7 and 10, Sun. at 3, Wed. at 2; $14–$24. **Westside Arts Theatre Up-**

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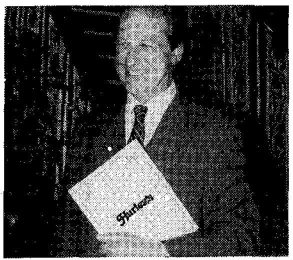

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RABBONI—Musical with book, lyrics, music by Jeremiah Ginsberg, directed and choreographed by Alan Weeks, is set in ancient Israel and presents the life of Yeshua (a.k.a. Jesus). Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $18. **Perry Street Theatre,** 31 Perry Street (255-7190).

RAT IN THE SKULL—Ron Hutchinson's play, directed by Max Stafford-Clark, is set in a London police cell and tells of an IRA suspect being interrogated by a Royal Ulster constabulary officer. It's London's Royal Court Theatre production, and featured in the cast are Phillip Jackson, Brian Cox, Gerard Horan, and Colum Convey. Tues.–Sun. at 8, Sat. & Sun. at 3; $18–$20; thru 6/23. **Public Theater,** 425 Lafayette Street (598-7150). **IRLS**

THE RETURN OF HERBERT BRACEWELL—Milo O'Shea and Frances Sternhagen star in Andrew John's comedy about an actor who has never been a star but has always had a job; directed by Geraldine Fitzgerald. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $20–$25. **Chelsea Playhouse Theatre,** 519 West 23rd Street (243-0992).

SUBMARINERS—Tom McClenaghan's comedy, set aboard a British nuclear sub, tells of an anarchistic youth (John Bowman) and his attempts to get discharged from the British Navy; directed by David Kerry Heefner. Featured in the cast are Ralph Williams, Kevin O'Rourke, Tim Choate, and Adam LeFevre. Wed.–Sat. at 8, Sat. at 3, Sun. at 3 & 7; $11–$14; thru 6/16. **Hudson Guild Theatre,** 441 West 26th Street (760-9810).

3 GUYS NAKED FROM THE WAIST DOWN—Musical by Michael Rupert and Jerry Colker about the rise of three comics from nightclubs to films; with Scott Bakula, Jerry Colker, and John Kassir in the title roles; directed by Andrew Cadiff. Tues.–Fri. at 8, Sat. at 7 & 10:15, Sun. at 3 & 7; $22.50–$32.50. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

TRACERS—Collaborative play, written and performed by Vietnam veterans, conceived and directed by John DiFusco. Eight men step back in memory to exorcise their war and post-war experiences. Tues.–Sun. at 8, Wed. & Sun. at 3; $18–$20; thru 6/30. **Public/Shiva Theatre,** 425 Lafayette St. (598-7150). **IRLS**

VAMPIRE LESBIANS OF SODOM—Charles Busch's comic horror play, accompanied by his *Sleeping Beauty or Coma* as the curtain raiser, with the author in starring roles; directed by Kenneth Elliott. Tues.–Thurs. at 8, Fri. & Sat. at 8 & 11, Sun. at 7. Thru 6/20, prices are $12.50. After that, $17.50 & $20. **Provincetown Playhouse,** 133 Macdougal Street (777-2571).

THE VOICE OF THE TURTLE—Chris Sarandon, Patricia Elliott, and J. Smith-Cameron star in a revival of John van Druten's 1943 comedy, set in the Upper East Side apartment of a struggling actress; directed by Robert Berlinger. (The 1947 film starred Ronald Reagan.) Tues.–Sat. at 8, Wed., Sat., & Sun. at 2; $18–$24. **Roundabout Theatre,** 100 E. 17th St. (420-1883).

Theater Companies

THE ACTORS FACTORY—Tom Cole's *Medal of Honor,* directed by Scott Kanoff; with Lawrance Cheviss, Ben Jacobs. Ronn Bohn's *Pigeon English,* directed by the author; with Janice Goldberg, Erickson Skye; Tues.–Thurs. at 8; $5; thru 6/13. Tues.–Thurs. at 8; $5; 6/18–27, *Best Interests,* by Peterson and Rubin, directed by Paula Perkins, with Robbyn Peterson, Leslie Dance, Michael Crisp, Kate Chamberlain, Daniel Brewer. **Theatre,** 149 W. 29th (594-1494).

AMERICAN JEWISH THEATRE—*My Old Friends,* Mel Mandel and Norman Sachs's musical about growing old and staying lively; directed by Philip Rose. With Imogene Coca, Maxine Sullivan, Grace Carney, John Danelle, Norman Golden, Norberto Kerner. Thru 6/16 **92nd St. Y,** 1395 Lexington Ave. (831-8603).

AMERICAN THEATER EXCHANGE—Summer-long productions from the Yale Repertory Theatre, the Alley Theatre, and the Mark Taper Forum, to run thru 8/31. Thru 6/22, the Yale Theatre's production of Canadian playwright Heather McDonald's *Faulkner's Bicycle,* set in Oxford, Miss., where the novelist is spending his latter years; directed by Julian Webber. Featured in the cast are Cara Duff-MacCormick, Kim Hunter, Tessie Hogan, and Addison Powell. Mon.–Fri. at 8, Sat. at 5 & 9, Wed. at 2; $20. **Joyce Theatre,** 175 Eighth Avenue (242-0800).

ARK THEATRE—Phil Bosakowski's *Chopin in Space,* a play in the form of a dream journey through time and space, celebrating the Polish spirit from Chopin's time to the present; directed by Rebecca Guy; with Mary Lou Rosato, William Duff-Griffin, Sylvia Short, Paul Romerto, William Mesnik. Thurs.–Sat. at 8, Sun. at 3 & 7; $8. **Ark,** 131 Spring St. (226-7682).

CHICAGO CITY LIMITS—*Choice Cuts,* favorites from the past and some new topics by this improvisational company. Wed., Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10–$12.50. **Chicago Theater,** 351 East 74th Street (772-8707).

THE FAMILY COMPANY—Felix Manuel Rojas's *Hotel Presidential,* a comedy about three young Latinos from the Bronx who become suspects in a small-town bank robbery; directed by Steven Gary Simon, with a cast of six. Thurs.–Sat. at 8; thru 6/22; $6. **Family Theatre,** 9 Second Avenue (477-2522).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations and musical comedy revues. Fri. & Sat. at 8:30 & 10:30; $10. **First Amendment Theatre,** 2 Bond Street (473-1472).

LA MAMA E.T.C.—*The Memory Theatre of Giulio Camillo,* written and directed by Matthew Maguire, with music by Vito Ricci, is a portrait of the 16th-century architect and mystic. Wed.–Sun. at 9; $8; thru 6/16. From 6/26, Rudolf Kocevar's comic/surrealist performance event, *Token Vision,* an avant-garde work describing the narrator's memories and dreams of friends who died or went mad during a plague which he has survived. Featured in the cast are Harry Whittaker Sheppard, Michael Oppedisano, Isabel Benet, Adrian Saich, Peter Morse, and John Bernard Hoge. Wed.–Sun. at 9, thru 7/14; $8. **La Mama Theatre,** 74A East 4th Street (475-7710).

LATIN AMERICAN THEATRE ENSEMBLE—*Entremeses de Mujeres en Farsa Picante,* four short folk comedies of Spain's 14th and 17th centuries (in Spanish), adapted by Alejandro Casona and Angel Gil Orrios. With Mario Peña, Alcala, Teresa Yenque, Andrew Bausili, Joanne Siegmann, David Culver, Elizabeth Ruiz, and Santana José. Fri. & Sat. at 8, Sun. at 6; $8; thru 6/30. **Our Studios Theatre,** 147 West 24th Street, 2nd floor (246-7478).

MARATHON '85—Annual festival of twelve one-act plays in three series, all new, by David Mamet, Shel Silverstein, Horton Foote, Alan Zweibel, Keith Reddin, Alan Zweibel,and more. The stars are Kevin Bacon, Amanda Plummer, John Fiedler, Jill Eikenberry, Sam McMurray, and Jane Hoffman. Thru 6/17; $12–$14. Call theater for dates of Series I, II, and III. **Theatre,** 549 West 52nd Street (247-3405).

MERIDIAN GAY THEATRE—A revival of *If This Isn't Love!,* written and directed by Sidney Morris, tells of a pair who become and remain lovers for over 20 years, with scenes taking place during each decade; with Eric Gutierres and Mitch Starr. Fri. & Sun. at 8, Sat. at 7 & 10; $10; from 6/21. **Shandol Theatre,** 137 West 22nd Street (279-4200).

NEGRO ENSEMBLE COMPANY—Lonne Elder 3rd's *Ceremonies in Dark Old Men* tells of a middle-aged vaudevillean living with his daughter and memories of his late wife in 1950s Harlem; directed by and starring Douglas Turner Ward. Featured in the cast are Tracy Camila Johns, Walter Allen, Ruben Hudson, Bennett Junior, Graham Brown, Patty Holley, and Keith David. Tues.–Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; thru 6/30. **Theatre Four,** 424 West 55th Street (246-8545).

PROMETHEUS—*Lady Bracknell Visits Oscar Wilde,* starring Susan Bitterman and Robert Sterling in Fred Fondren's play about the author, in 1897, being visited by his most famous character on the eve of his departure into exile in Paris; directed by the author. Fri.–Sat. at 8, Sun. at 3; $6. **Prometheus Theatre,** 239 East 5th Street (477-8689).

REPERTORIO ESPANOL—Gloria Gonzalez's *Café con Leche;* Federico Garcia Lorca's *Bodas de Sangre (Blood Wedding); Puerto Rico: Encanto y Cancion,* music by composers of past and present times; and *Donna Francisquita,* a zarzuela. $18–$20; thru June. Spanish language programs throughout. Phone theatre for specifics. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—An erotic tragedy, *Salammbo,* freely adapted from the Flaubert novel; written and directed by Charles Ludlam, plays Tues. & Wed. at 8, $15. **Ridiculous Theatrical Company,** One Sheridan Sq. (691-2271).

SOHO REP—Shakespeare's *The Winter's Tale,* featuring magic, romance, and original score; directed and scored by Anthony Bowles. Thurs. & Fri. at 8, Sat. at 5:30 & 9:30, Sun. at 4 (closes 6/16 at 8). **SoHo Rep Theatre,** 401 E. 29th (679-8828).

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THEATER

13TH STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx*; Tues. & Wed. at 7:30, Sun. at 9:30; $6; in repertory with Israel Horovitz's *Line;* Tues. & Wed. at 9, Thurs. at 7:30; $6. **13th Street Theater,** 50 W. 13th Street (675-6677).

WEST SIDE REPERTORY—A revival of G. B. Shaw's *Candida*, a romantic comedy revolving about the inevitable eternal triangle; directed by Andres Castro. Fri.–Sun. at 8, Sun. at 3; $7; thru 9/1. **Theatre,** 252 West 81st Street (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALASKA—Le Wilhelm's play about people attempting to escape their respective pasts in finding a new life in the North. Featured in the cast are Terri Dmytryk, Daniel Olds, Delane Matthews, and George Cron. FREE; 6/9 at 3, 6/10 at 8. **Chernuchian Theater,** 314 W. 54th St., 2nd floor (289-6465).

APPLECREST—Raymond Harvi Alvin's drama dealing with the plight of the elderly led by one woman, and the events as they affected those around her in the months prior to a nursing home scandal. 6/20 & 21 at 4; 6/22 at 2:30; FREE. **Bruno Walter Theatre** in the Library and Museum of the Performing Arts, 111 Amsterdam Avenue at 65th Street (799-9546).

THE AWAKENING—A play by Lithuanian exile Antanas Skema takes place in 1946 when three friends meet in KGB headquarters for the first time in eight years; directed by Linda Pakri; with Arunas Ciuberkis, Colleen Gallagher, Marshall Hambro, David Newer, and Paul Taylor Robertson. Wed.–Sun. at 7:30; $8; thru 6/23. **Courtyard Playhouse,** 39 Grove Street (673-5636).

CHANGING OF THE GUARD—Neal Thompson's dramatic comedy tells of the reunion of a group of gay men approaching middle age in the bar where they first met; directed by Stephan Yarian. Featured in the cast are Don Barrington, Jack Cohen, Richard Stack, Frank Cole, Dan Joiner, and John Moon. 6/15 at 8, 6/16 at 3 & 7:30; $6. **Lesbian & Gay Center Theatre,** 208 West 13th Street (620-7310).

THE COST OF LIVING—Robert Lansing stars in Yves Jamiaque's comedy about a man, disappointed in his own family, who hires strangers to play his wife, daughter, and best friend; directed by Pamela Caren Billig. Featured in the cast are Lucy Martin, Lloyd Battista, Carole Mailman, Jack Rose, and Lois Wheeler. Mon.–Sat. at 8, Sun. at 3 & 7; $8. **Judith Anderson Theatre,** 422 West 42nd Street (724-9129).

DIRTY HANDS—Jean-Paul Sartre's play, adapted and directed by Valerie Collins, with a cast of 12. Tues.-Sun. at 8; $6; 6/12–22. **No-Smoking Playhouse,** 354 West 45th Street (688-6054).

DISTANT FRIENDS—Two one-acters by Donald Kvares: *Apres Midi*, an imaginary meeting between Piaf and Cocteau three years before their death on the same day; *One Room With Bath,* about a meeting between a nurse and an off-off-Broadway actor through an apartment-for-rent ad; both directed by Ted Mornel. With Ann Saxman and William Maloney. Thurs.–Sat. at 8, Sun. at 3; 6/20–7/14. **ATA Sargent Theater,** 314 West 54th Street (581-3044).

DOUBLE BILL—August Strindberg's *The Stronger* and *Creditors*, directed by Terry Dudley. Sun.–Wed. at 8, 6/16–7/11; $6. **Space 603,** 311 W. 43rd St. (246 5977).

FAMILY CIRCLE—Maggie Kulik's tale of people who have reached adulthood 20 years after the founding of the New World Commune, meeting again for a grand reunion; directed by Dan Roentsch. Featured in the cast are Lori Tirgrath, Stephen Byers, Vivian Tyrell, David Kelly, Judith Searcy, Ronald F. Luckett, Joe Rydell, and Kelly Salvadore. Tues.–Sat. at 8, Sun. at 3; $8; thru 6/16. **Vortex,** 164 11th Ave. (719-9812).

FOREVER MY DARLIN'—Dan Owens's play with music which takes place on the same day a rhythm 'n' blues singer kills himself; directed by Duane Jones. Thurs.–Sun. at 8, Sun. at 3; $8. **Richard Allen Center Theater,** 36 W. 62nd St. (489-1940).

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM—A revival of the wonderful, funny, and charming musical, with music and lyrics by Stephen Sondheim. Fri., Sat., Sun. & Wed. at 8; $10; thru 6/15. **Theater of Magic and Transformation,** 771 West End Avenue (663-5380).

FUNNY VALENTINE—D. R. Andersen's romantic comedy; directed by Carl Wethington. Featured in the cast are Cheryl Blalock, Alice Barrett, Jeffrey Paverman, Don Striano, and Bea Swanson. 6/15–7/1;

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Sat. & Mon. at 8, Sun. at 3 & 7; $6. **Main Street Theatre,** 548 Main St., Roosevelt Island (644-0126).

HALF-DESERTED STREEETS—Robert Moresco's look at the people to whom Hell's Kitchen is home. Thru 6/15 at 9. **The Forum Theatre,** 358 West 44th Street (245-5792).

LUDWIG—J. L. Christa's musical comedy about love, by Frank Coda and Denis Holloway. Tues.–Sat. at 8, Sun. at 3; $13.50. **Royal Court Theatre,** 301 West 55th Street (997-9582).

THE MAN WHO KILLED THE BUDDHA—Martin Epstein's play about an innocent youth (Geoffrey Owens) who leaves his village to find spiritual enlightenment in a far-away shrine; directed by Chris Angermann. Thurs.–Sat. at 8, Sat. & Sun. at 3; $7; thru 6/16. **The New Theatre,** 800 Union Street, Brooklyn (718-252-6470).

MARSYAS-*An Attic Resurrection,* written and directed by Timothy Flannery, with music by Lori McKelvey, is based on an obscure Greek myth and re-explores our heritage of ancient drama. Thurs.–Sun. at 8; $4; 6/13–30. **Theater for the New City,** 162 Second Avenue (254-1109).

MIRANDOLINA—An 18th century Italian farce by Goldoni, directed by Tim Sanford. Sat.–Tues. at 8; 6/22–7/15; $6. **Space 603,** 311 W. 43rd St. (246-5877).

MISTER B CHANGED THE KEY—Alton D. Rison's musical drama traces a black singer's rise to stardom; directed by Rey Allen. Fri. & Sat. at 8, Sun. at 3; $12; thru 6/23. (Free parking available for all performances.) **Robert Wagner Jr. High School Theatre,** 220 East 76th Street (245-5966).

NIGHT MUST FALL—A revival of Emlyn Williams's great old suspense drama revolving around a repressed spinster irresistibly attracted to a man she suspects of being a cold-blooded killer; starring Alan Brooks and Tessa Mills; directed by Neal Weaver. Thurs.–Sat. at 8, Sun. at 3; $8; thru 6/16. **Alvina Krause Theatre,** 306 W. 38th St. (564-3293).

NZINGA'S CHILDREN—Veona Thomas's play, directed by Louise Gordham, deals with the dilemma of a woman who must choose between an unemployed black man and a successful white man, both of whom love her. With Laura Bowman, Mamie Stone, Keibun Faison, Donna Smith, Ella Garrett, Lottie Porch, Robert Rigamonti, Elinor McKnight. Fri. & Sat. at 8, Sat. & Sun. at 3; $10; thru 6/16. **National Black Theatre,** 2033 Fifth Avenue (926-1049).

O.R. 4—Jack Kellner's play dealing with the subjects of physician impairment and residency/medical school stress; directed by Ruth Halberg. Thurs.–Sat. at 7:30, Sun. at 4; $8; thru 6/30. **18th Street Playhouse,** 145 West 18th Street (947-9116).

SCRAPERS IN THE SKY—Elie Pressman's black comedy whch takes place on New Year's Eve, 1999, in three apartments in a high-rise building; directed by Harvey Seifter. Featured in the cast are Conrad Bergschneider, Walter Teper, Charles Fatone, Patrick Dillon, Tiny Kaye, Kathleen Monteleone, and Irma St. Paule. Thurs.–Sun. at 8; $4; from 6/13. **Theater for the New City,** 162 Second Ave. (254-1109).

SEA ROCK CHILDREN IS STRONG CHILDREN—Comedy with music, by Paul Webster, set in Barbados, which tells of a youth who has fallen in love with a Rastafarian law student. Thurs. & Fri. at 8, Sat. at 3 & 8, Sun. at 4; $6–$10; thru 6/30. **Billie Holiday Theatre,** 1368 Fulton St., Bklyn (718-636-0918).

SOMEWHERE'S BETTER—William Wise's comedy-drama with a touch of mystery about a West Virginia coal-mining family that moves to Yonkers, N.Y., in search of a better life; directed by Jeff Martin. Featured in the cast are Cameron Johann, Shelley Rogers, Tom Stechschulte, Robin Westphal, Stacey Glick, and Joseph D'Onofrio. Mon.–Fri. at 8; $8. **Vineyard Theatre,** 309 East 26th Street (944-9300).

THE TAMING OF THE SHREW—Shakespeare's comedy, directed by Christopher Markle. Wed.–Sat. at 8, Wed. at 2; $6; thru 6/15. **The Colonnades Theatre,** 428 Lafayette Street (673-2222).

TROPICANA—Lara Teeter stars in a musical with book and direction by George Abbott, music by Robert Nassif, lyrics by Peter Napolitano, and choreography by Donald Saddler. Set in Tropicana, a Caribbean island, during a revolution, musical features a cast of 18, including Roxann Cabalero, Edmund Lyndeck, and Constance Carpenter. Tues.–Sun. at 8; $8; thru 6/14. **Musical Theatre Works,** 133 Second Avenue (677-0040).

NEW YORK TICKET SERVICE
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ART

Galleries

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SOLOS

Madison Avenue and Vicinity

VIRGINIA BAILEY—Paintings inspired by ancient Near Eastern calligraphy by an artist/archeologist, thru 6/29. Antiquarium, 1061 Madison (734-9776).

GERARD BENOIT—Paintings, thru 6/29. Facade, 1044 Madison (744-4997).

CARROLL CLOAR—Paintings that are pictorial stories about people and events in the rural South, thru 7/2. Forum, 1018 Madison (772-7666).

GEORGES JEANCLOS—Figurative terracotta and bronze sculptures, thru 7/6. Bernard, 33 E. 74th (988-2050).

J. MCDONALD—Expressionistic paintings with one or two central images, heavily built-up surfaces, thru 7/5. Sachs, 980 Madison (734-7795).

YVONNE PENE DU BOIS—Paintings from the last four decades, of still lifes, landscapes, interiors, by the daughter of artist Guy Pene du Bois, thru 7/3. Graham, 1014 Madison (535-5767).

GERARDO PITA—Drawings of architectural views of Madrid, still lifes and interiors with figures, thru 7/12. Staempfli, 47 E. 77th (535-1919).

SCOTT PRIOR—Figurative paintings, thru 6/21. Davidson, 43 E. 78th (734-6702).

REBECCA RAUBACHER—Works on paper, thru 6/29. Cecil, 16 E. 72nd (517-3605).

EGON SCHIELE—Paintings by this Austrian Expressionist, thru 7/13. Sabarsky, 987 Madison (628-6281).

JOAN THORNE—New paintings that are expressionistic, abstract and thick-surfaced, plus pastels, thru 6/21. Graham Modern, 1014 Madison (535-5767).

JOSEPH WHEELWRIGHT/LORRAINE SHEMESH—Recent sculpture/Quilts and drawings. Thru 7/2. Stone, 48 E. 86th (988-6870).

JOSEPH YOAKUM—Twenty-two drawings by this Black folk artist, who was one of the major influences on the Hairy Who Imagists of Chicago, thru 7/3. Hirschl & Adler Modern, 851 Madison (744-6700).

57th Street Area

AVIGDOR ARIKHA—Figurative oil paintings, thru 6/21. Marlborough, 40 W. 57th (541-4900).

ARAKAWA—Recent drawings that are composed of layered elements, such as broken sentences, covered by a veil of color, thru 6/15. Herstand, 24 W. 57th (664-1379).

LOTHAR BAUMGARTEN—Works that are a combination of photographs, language, sculpture and film, dealing with myths and anthropology, thru 6/15. Goodman, 24 W. 57th (977-7160).

LEN BELLINGER/KIT KEUNG KAN—Paintings of Gothic architectural interiors/Meditative landscapes in ink, on rice paper. Thru 6/29. Markel, 50 W. 57th (581-1909).

ALEXANDER CALDER—Works from the artist's personal collection, including sculpture, stabiles and mobiles, thru 6/15. Pace, 32 E. 57th (421-3292).

BRUNO CECCOBELLI/JEFF GOMPERTZ/JOSE MARIA SICILIA—Paintings by all three. 6/12-7/31. BlumHelman, 20 W. 57th (245-2888).

GIORGIO DE CHIRICO/ANDY WARHOL—"Warhol Verso De Chirico"—paintings by De Chirico, and by Warhol, in homage to De Chirico, thru 6/30. Del Re, 41 E. 57th (688-1843).

P. S. GORDON/COLE YOUNG—Watercolor still lifes /Large-scale realist landscape paintings of western New York. Thru 6/26. Fischbach, 24 W. 57th (759-2345).

ALEXANDRE HOGUE—Landscape paintings depicting Big Bend National Park in Texas, by a 1930s Dust Bowl painter, thru 6/15. French, 41 W. 57th (308-6440).

DON LEICHT—Metal plates cut into shapes and painted with enamel, resembling road signs, thru 6/22. Tilton, 24 W. 57th (247-7480).

HITCH LYMAN/GARY KULAK—Small watercolor paintings which document the artist's recent journeys through Greece and Turkey/Bronze and steel sculptures that focus on variations of scale in chairs and benches, thru 6/14. Kornblee, 20 W. 57th (586-1178).

JOEL PERLMAN/DAVID HOCKNEY—Nine welded, openwork steel sculptures, 7 to 10 feet in height/Photocollages. Thru 6/28. Emmerich, 11 E. 57th (752-0124).

KURT SCHWITTERS—Collages, assemblages and sculptures, from 1919-1947, thru 7/6. Marlborough, 40 W. 57th (541-4900).

MICHAEL TORLEN—Paintings inspired by 19th-century landscape paintings and a visit to Maine, thru 6/28. Ross, 162 W. 56th (307-0400).

RICHARD ZIEGLER—Paintings by a German Expressionist, thru 6/22. Rosenberg, 20 W. 57th (757-2700).

East Village

JOANNE BROCKLEY—Sculptures made of found objects, in a series entitled, "Urban Aberrations," thru 6/23. Avenue B, 167 Ave. B (473-4600).

ROBERT GWATHMEY—Drawings, watercolors and oil paintings by this social realist, who taught at Cooper Union from 1942-1968, thru 6/20. Cooper Union, Third Ave. at 7th St. (254-6300).

DARRAGH HENEGAN—Paintings that express such concepts as velocity, expansion and direction, thru 6/23. M-13, 440 E. 9th (505-9016).

MICHAEL OTTERSEN—Richly-textured figurative oil paintings with elaborate frames, thru 6/30. Sharpe, 175 Ave. B (777-4622).

JUDY RIFKA/DAVID WEST—An installation/Symbolic landscape paintings. Thru 6/16. Gracie Mansion, 167 Ave. A (477-7331).

DANIELE ROBBIANI—Works on paper incorporating writing, thru 6/30. Postmasters, 66 Ave. A (477-5630).

ROBERT SAMPSON—Small sculptures of partially-ruined neo-classical temples, thru 6/16. Salvador, 216 E. 10th (228-3165).

ESTEBAN FERNANDEZ SANCHEZ—Large-scale paintings of imaginary landscapes, thru 6/23. La Mama, 6 E. 1st St. (505-2476).

BRUCE WALL—Expressionistic paintings with cartoon-like figures, in acrylic on foam and canvas, thru 7/7. B-Side, 543 E. 6th (477-6792).

SoHo and TriBeCa

JAY COOGAN—Large-scale wooden sculptures painted in lush colors, with anthropomorphic references, thru 6/22. Knowlton, 153 Mercer (431-8808).

GREGORY CRANE/R. L. KAPLAN/JUNE LEAF—Paintings of mural-like panoramas/Paintings with urban iconography/Imaginary landscape paintings with figures. Thru 6/30. Thorp, 103 Prince (431-6880).

MARK DI SUVERO—Steel sculptures from the past two years, thru 6/29. Oil & Steel, 157 Chambers (964-1567).

SHARON FLORIN—Paintings of New York architecture, thru 6/23. Noho, 168 Mercer (219-2210).

SANDY GELLIS—"Studies for Dump Sites"—models that are proposals for large-scale interior and outdoor works using iron and glass, thru 7/20. Glass Workshop, 142 Mulberry (966-1808).

GILBERT & GEORGE—"New Moral Works"—large-scale, hand-dyed photographic works, thru 6/16. Sonnabend, 420 W. Broadway (966-6160).

ELIZABETH GINSBERG—Abstract paintings and works on paper, thru 6/29. Nichols, 83 Grand (226-1243).

FRED GUTZEIT/ETHELYN HONIG—Paintings by both, thru 6/22. 55 Mercer (226-8513).

JOANNE HOWARD/ROSEMARY MAYER—Dark, small landscape paintings/Vessels made of sticks and paper, thru 6/28. Adler, 578 Broadway (925-3336).

KRISTIN JONES/ANDREW GINZEL—An installation of layers of weather superimposed in a seemingly limitless depth, to be viewed from outside the gallery, thru 7/31. Art Galaxy, 262 Mott (966-0426).

TOM LOESER/HANK MURTA ADAMS/DAVID SCHWARZ—New furniture/Cast and blown-glass sculpture/Blown-glass pieces, thru 6/30. Heller, 71 Greene (966-5948).

ROMAN OPALKA—Conceptual works that document the passage of time and change, thru 6/22. Weber, 142 Greene (966-6115).

CHRISTINE A. RITCHIE—Abstract paintings with broad shapes of primary colors, thru 6/23. 101 Wooster (219-2790).

ALAN SCARRITT—An installation of one-of-a-kind photographs, drawings, and site-specific sculptures, thru 6/29. Exit Art, 578 Broadway (966-7745).

ROMAN SCHEIDL—Paintings in which figures merge with landscapes, thru 7/7. Szoke, 164 Mercer (219-3510).

EDWIN SCHLOSSBERG—Drawings and photographs exploring ways to see through language, thru 6/22. Feldman, 31 Mercer (226-3232).

RUSSELL SHARON—Freestanding sculptures of figures made with a chainsaw, landscape paintings collaged with painted sticks, animal-like sculptures of painted wood fragments, thru 6/22. Bromm, 90 W. Broadway (732-6196).

ALAN SHIELDS—Handmade paperworks, thru 6/28. Cooper, 155 Wooster (674-0766).

ALAN SIEGEL—Chair sculptures with personal and art historical references, thru 6/26. Hoffman, 429 W. Broadway (966-6676).

JOSEPH WHEELWRIGHT—Recent sculpture, thru 7/6. Rentschler, 72 Greene (431-7550).

Other

ERIC BAINBRIDGE—New sculpture by a British artist, thru 6/26. Ala, 32 W. 20th (741-3344).

HOLLEY COULTER CHIROT—Etchings, lithographs, and sculpture, thru 6/23. National Arts Club, 15 Gramercy Park South (982-7836).

WALTER GAUDNEK—An installation of paintings which are linked together forming walls, towers and passageways, becoming a labyrinth, thru 6/21. Grey Gallery, 33 Washington Place (598-7603).

GEORGE IVANCIU—Fantasy paintings of plants and animals, thru 6/22. Hayot, 1729 Second Ave. (410-3323).

ROBERT QUIGLEY—Paintings and assemblages that examine the cycles of nature, thru 6/29. Zim-Lerner, 123 University Place (777-1907).

DIEGO RIVERA—Watercolors and drawings, thru 6/28. Martin, 213 E. 49th (980-8104).

KATHERYN ANN SINS—Narrative sculpture inspired by the experience of living in Manhattan, thru 6/29. BACA Downtown, 111 Willoughby (596-2222).

GROUP SHOWS

Madison Avenue and Vicinity

AMERICAN-SCANDINAVIAN FOUNDATION—127 E. 73rd (879-9779). Works by four Finnish ceramic artists; thru 6/21.

C.D.S.—13 E. 75th (772-9555). A survey of Latin American art, with works by Botero, Cuevas, Kahlo, Matta, Torres-Garcia, others; thru 6/30.

GRAHAM—1014 Madison (535-5767). Contemporary British pottery by Feibleman, Gaunce, Johns, Swindell, Ward, others; thru 7/31.

KOUROS—831 Madison (879-5454). Maquettes for outdoor sculptural installations, by 13 artists; thru 6/29.

MATHES—851 Madison (249-3600). Paintings and works on paper by early 20th-century American Modernists, including Bluemner, Crawford, Davis, Marin, others; thru 6/21.

ROLLY-MICHAUX—943 Madison (535-1460). Works by Andre, Delauney, Masson, thru 6/29.

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SCHLESINGER-BOISANTE—822 Madison (734-3600). Works by painters who investigate the nature of the paint surface, including Barth, Bleckner, Deutsch, Rice, Wool, others; thru 6/15.

SHEPHERD—21 E. 84th (861-4050). 19th-century French and Western European sculpture in bronze and other media; thru 6/29.

SPANIERMAN—50 E. 78th (879-7085). Paintings of the American West, by Berninghaus, Farny, Moran, Remington, Russell, others; thru 7/6.

TAGHINIA-MILANI—1080 Madison (570-6173). Works about tension, by Bacon, Balthus, Basquiat, Duchamp, Haring, Kline, Samaras, others; 6/12-7/12.

VANDERWOUDE TANANBAUM—24 E. 81st (879-8200). "Notions of Contemporary Surrealism," with works by Berg, Ghiz, Gilmour, Laemmle, Mentor, Sisto, Wood; thru 7/31.

WEINTRAUB—992 Madison (879-1195). Paintings by Botero, Leger, Moore, Roualt, Vuillard, others; sculpture by Archipenko, Arp, Manzu, Marini, Miro, Moore, others; thru 6/29.

WILLARD—29 E. 72nd (744-2925). Works by Byron, Ladda, Lane, Ledoux, Lobe, Price, Rothenberg, Shea, Spero; thru 7/12.

57th Street Area

ALEXANDER—20 W. 57th (757-3721). An exhibition that poses the question of what constitutes a drawing, with paintings and sculpture by Artschwager, Bartlett, Borofsky, Cragg, Johns, Rifka, Twombly, others; thru 6/29.

BORGENICHT—724 Fifth (247-2111). Invitational group show; thru 6/21.

DEL RE—41 E. 57th (688-1843). Tables, chairs and objects by Diego and Alberto Giacometti; thru 7/26.

DE NAGY—41 W. 57th (421-3780). Figurative painting and sculpture by Butler, Humphrey, Rubenstein, Scanga; thru 7/3.

DEUTSCH—20 W. 57th (765-4722). American 20th century works, by Avery, Baziotes, Dove, Graves, Hartley, Henri, Marsh, others; thru 9/30.

GETLER/PALL/SAPER—50 W. 57th (581-2724). Invitational exhibit, with works by Nicolaus, Phillips, Ridenhour, Stokolosa, Storey, Thomson; thru 7/3.

HABER THEODORE—24 W. 57th (541-9393). Representational paintings by Adler, Appel, Nelson, Press, Tarlow; thru 7/3.

LUHRING, AUGUSTINE & HODES—41 E. 57th (752-3366). Paintings by Barth, Gallo, Hawkins, Mellett, Ojeda; thru 7/13.

MILLER—724 Fifth (246-1625). Works on paper by Amenoff, Bachardy, Chase, Held, Kent, Kline, Morley, Neel, Zakanitch; plus "found" paintings from the collections of various artists; thru 7/31.

OSCARSSON HOOD—41 W. 57th (750-8640). "Review/Preview '84-'85" with works by Chaissac, Couch, DuBasky, Lobdell, others; thru 7/31.

PEARL—38 E. 57th (838-6310). New Talent Show, with works by Bentevigna, Dudek, Heffernan, Hennessy, others; thru 6/28.

REECE—24 W. 57th (333-5830). Works by gallery artists; thru 6/31.

ST. ETIENNE—24 W. 57th (245-6734). European and American landscapes by Corinth, Gerstl, van Gogh, Klimt, Mihaesco, Moses, others; thru 9/13.

SAMUELS—11 E. 57th (355-6444). Old Master paintings and drawings from the 15th-18th centuries; thru 7/30.

SCHOELKOPF—50 W. 57th (765-3540). 20th-century Modernist works by Daugherty, Hartley, Lachaise, Scarlett, Stella, Storrs; thru 6/26.

SOLOMON—724 Fifth (757-7777). Contemporary approaches to the Still Life, from the past 25 years to the present, by Avery, Bates, Dine, Fischl, Kushner, Mentor, Lanigan-Schmidt, Sultan, others; thru 7/3.

East Village

EASTMAN-WAHMENDORF—216 E. 10th (420-9109). Works in all media, by Christopher, Daze, Dickey, Kostabi, Stuart, others; 6/14-7/7.

PICTOGRAM—443 E. 9th (865-5476). Three-dimensional works by New York and California artists, including Elias, Griffin, Hendricks, Hiratsuka, Mehrtens, Rezendes, Wilson, Dr. X; 6/13-7/14.

P.P.O.W.—216 E. 10th (477-4084). Works that explore relationships between nature and contemporary civilization, by Evans, Rupp, Spero; 6/12-7/7.

SoHo and TriBeCa

BAUM/HUDSON CENTER—105-109 Hudson (929-6688). Works by artists who exhibited at the Razor Gallery from 1973 to 1979, including Anthony, Bradshaw, Colescott, Pfaff, Zago, others; thru 6/29.

BOONE—417 W. Broadway (431-1818). A benefit exhibition for the Brooklyn Academy of Music, with works by Artschwager, Bartlett, Baselitz, Basquiat, Borofsky, Clemente, Fischl, others; thru 6/29.

BROWN—100 Greene (219-1060). Drawings by sculptors, including Aycock, Highstein, Scanga, Stackhouse, others; thru 7/22.

BRYERS—111 Greene (925-8058). Works by artists whose use the frame as an integrated part of their work, including Blell, Davis, Jenney, McGowin, Morris, Wilson, Zucker, others; thru 6/25.

CONCORD—451 Broome (925-2994). "Funny Art" by Baldessari, Gianakos, Gutfreund, Ruscha, Wegman, others; thru 7/12.

COOPER—155 Wooster (674-0766). Sculpture by gallery artists, including Andre, Grosvenor, Judd, LeWitt, others; thru 6/28.

COWLES—420 W. Broadway (925-3500). Abstract works by Amenoff, Berthot, Connelly, Mentor, Saret, others; thru 7/12.

49TH PARALLEL—420 W. Broadway (925-8349). Works by Billy, Dorion, Grossman, Mackenzie; thru 7/27.

GERMANS VAN ECK—420 W. Broadway (219-0717). A survey of current trends in European art, with works by Alberola, Blais, Nicoletti, Schindler, others; thru 6/29.

GLADSTONE—152 Wooster (505-8690). Works about social issues in America, by Coe, Fischl, Golub, Holzer, Rollins, K.O.S., Woodrow; thru 7/26.

O.K. HARRIS—383 W. Broadway (431-3600). Works by German, Kessler, Sato; thru 6/22.

HENRY STREET SETTLEMENT—466 Grand (598-0400). Works by artists who lived on the Lower East Side between 1948-1970; thru 6/30.

LITTLEJOHN-SMITH—133 Greene (420-6090). Paintings and drawings by Haessle, Marsh, Terranova; thru 6/30.

LORENCE-MONK—568 Broadway (431-3555). Portfolios of prints by Cucchi, Fischl, Kruger, Stalder, Turrell; thru 6/29.

MUSSAVI—623 Broadway (505-2297). Works by Barbu, Blanca, Colado, Fenn, Harvey, others; thru 6/29.

NOSEI—100 Prince (431-9253). Works that use the image of a door as metaphor, by Appel, Basquiat, Bidlo, Connelly, Cannella, Gallo, others; thru 7/7.

PIETRASANTA—81 Franklin (219-3128). Painting and sculpture by Florsheim, Kretschmer, Nettles, Saito; thru 8/16.

ROSENBERG—115 Wooster (431-4838). Abstract oil paintings by Besemer, Heeks, Maffei, Seidl; thru 7/30.

SANDER—51 Greene (219-2200). Paintings and drawings by Bartell, Heidacker, Mapstead, Mosbacher, Sitaras; thru 6/29.

SEGAL—568 Broadway (431-0010). Installations, photographs and paintings by Fincher, Hall, Wade; thru 7/9.

SHAFRAZI—163 Mercer (925-8732). Works by Koivisto, McEwen, Nares, Prol, Schmidt; thru 6/29.

SONNABEND—420 W. Broadway (966-6160). Works by gallery artists; thru 6/30.

STOLER—13 White (966-5090). Works by Belcher, Jaffee, Majore, Miller, Pittu; thru 6/28.

TWINING—568 Broadway (431-1830). Works by five crafts artists, curated by Jack Lenor Larsen; thru 7/15.

Other

BROOKLYN BRIDGE ANCHORAGE—Cadman Plaza West & Front St., Brooklyn (571-2206). Paintings by Azaceta, Carlson, Dickson, Glier, Rifka, others; thru 6/30.

CITY—2 Columbus Circle (974-1150). Works by artists who use paper in unusual and innovative ways, including Anker, Benglis, Clancy, Fisher, Lieberman, Noland, Parcher, Rauschenberg, Umlauf; thru 7/6.

JAPAN HOUSE—333 E. 47th (832-1155). Recent architectural projects by Fumihiko Maki and Arata Isozaki; thru 6/30.

P. S. 1—46-01 21st St., LIC (718-784-2084). "Fresh Paint: The Houston School"—works by Houston artists; "Just Images: Swedish Photography Now"; "Special Project: Barry Goldberg"; thru 6/23.

Photography

LAURENCE BACH—Constructed photographs of imaginary places and objects of worship, thru 6/29. Miller, 38 E. 57th (319-1800).

ANDREAS FEININGER—Experimental nature photography from the 1930's, plus later works, thru 6/28. Wolf, 30 W. 57th (568-8432).

ALLEN FRAME—Color and black-and-white photographs of friends and family in moments of psychological intimacy, 6/12-7/7. Christminster, 336 E. 5th (475-8369).

ROBERT FRANK—Vintage photographs, 6/15-7/13. Armstrong, 50 W. 57th (582-8581).

ED GRAZDA/DOUGLAS SANDHAGE—Photographs by both of Robert Wilson's 1971 production "Deafman Glance." Thru 6/30. DTW, 219 W. 19th (737-7142).

I.C.P.—1130 Fifth (860-1777) Tues. 12-8, Wed.- Fri. 12-5, Sat.-Sun. 11-6. "Julia Margaret Cameron in Context"--19th-century portraits and tableaux depicting the Victorian age; 6/14-7/28.

SUNIL JANAH—Photographs of India from 1940 to the present, thru 6/30. Overseas Press Club, 52 E. 41st (697-9650).

DAVID LEBE—*Light drawings* and painted photograms, thru 6/28. Pfeifer, 568 Broadway (226-2251).

ERICA LENNARD—Recent photographs of India, thru 6/30. Sonnabend, 420 W. Broadway (966-6160).

JENNY OKUN—Photographic images of New York, Los Angeles and London, ranging up to five-feet in length, thru 6/29. Urdang, 23 E. 74th (288-7004).

303 **PARK SOUTH**—(533-0777). Photographs with cultural and psychological emblems, by Albert, Belcher, Frailey, Mann, Pannell, Rohrbach, Santino; *thru* 7/1.

MICHAEL ACKERMAN ULICK—Black-and-white photographs of seemingly authentic astronomical configurations, thru 6/23. Pleiades, 164 Mercer (226-9093).

BRIAN ASHLEY WHITE—Photographs of new wave models and urban street scenes, thru 6/22. Neo Persona, 51 Hudson (406-9835).

Performance

BACA DOWNTOWN—111 Willoughby (596-2222). "re room"--a collaborative dance/theater piece presented by the Otrabanda Company. 6/14, 15, 21, 22 at 8. $5.

P.S. 1—46-01 21st St., L.I.C. (718-784-2084). Yvonne Marceau in "I Can't Tell a Waltz From Ballroom Dancing," Matthew Nash in "Fashions from the '50s Haute Couture and Cold War Politics," Merian Soto and Peron Osorio in "Cocinando." 6/15, 16, 22, 23 at 3. Free.

P.S. 122—150 First Ave. (477-5288). Linda Mussman's "Flatlands Little Remarks," with music by Semih Firincioglu. 6/13-16 at 9. $6.

RACHEL ROSENTHAL—Short pieces excerpted from her works of the last decade, combining politics, *feminism, humor.* "In the Rough" at Just Above Midtown, 503-511 Broadway (966-7020). 6/13-15 at 8. $6.

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India...New Margaret Mead Hall of Pacific Peoples...Titian Ramsay Peale, 1799-1885; thru July ...*Mountain of the Mist; thru mid-Sept.*...Captured Motion: Skeletal Studies of S. Harmsted Chubb; thru 6/16...John James Audubon: Science into Art; thru 7/21...Maya: Treasures of an Ancient Civilization; thru 7/28...Moving a Museum: The Rothschild Collection of Birds; thru Summer...Collector's Choice: Sea Shells of Nathan L Halpern; 6/18-Summer.

***ASIA SOCIETY**—725 Park Ave. at 70th St.* (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. $2; $1 seniors & students. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan...Japanese Ghosts and Demons: Art of the Supernatural; 6/13-9/1.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1...Emerging Expressions: The Artist & The Computer; thru 9/22...Curator's Choice; thru 8/11...The Bronx: A Celebration; thru '86...Vivian E. Brown: Recent Paintings; thru 7/18...Artist in the Market place; 6/12-9/5.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood...Celebration of Newly Installed Period Rooms...Wedgwood 1920-1941; thru 7/8...Pyramid: A Wall Drawing by Sol Lewitt; thru 9/2.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors & students $1, free Tues. after 5...Wine: Celebration and Ceremony; thru 10/13...Rare Illustrated Design Books; thru 10/6... Chicago Furniture: Art, Craft and Industry, 1833-1983; thru 8/25...Carnegie Libraries: Sesquicentennial Celebration; thru 9/1.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1 students and seniors 50 cents. Sun.1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students *& seniors $1.75. (Free Tues. 5-8). Modern Masters* ...Gilbert and George: Retrospective; thru 6/16...Mark Rothko: Works on Paper; thru 6/16...Collection Gallery: Giulio Paolini; thru 7/7.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed., Thurs. noon-5, Tues. to 8, Fri. 11-3. Closed Sat., major Jewish holidays. $2.50, *seniors and students $1.50...Sculpture Court:* Menashe Kadishman; thru 6/30...The Jewish Patrons of Venice—Part I; thru 9/29...Art and Exile: Felix Nussbaum (1904-1944); thru 8/4...Recent Acquisitions: Contemporary American Art; thru 9/3.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; *children & seniors* $2... Greek and Roman Treasury...Roman Portraits and Reliefs From the First Century B.C., Through the Third Century A.D...Sports in Ancient Greece...New Galleries for Ancient Near Eastern Art...The Camera and the Photograph: Images in Light...Man and the Horse; thru 9/1...The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor; thru 9/1...The John M. Crawford Jr. Collection: Chinese Painting and Calligraphy; thru 6/30...Revivals and Explorations: Decorative Arts in England and France, *1850-1900; thru 9/8...The Art of Pre-Columbian* Gold: The Jan Mitchell Collection; thru 8/11...Keynotes: Two Centuries of Piano Design; thru 11/29...Renaissance Revival Sitting Room, Meriden, Conn. (1868-70)...Taino Art of the Dominican Republic; thru 10/13...The Engravings of Giorgio Ghisi (1520-1582); thru 10/3...Selection Two in the new Esther Annenberg Simon Gallery, thru 9/2. **The Cloisters,** Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2:50 suggested donation...Mediaeval Secular Manuscripts; thru 7/31...The Mikado: A Centenary Celebration; thru 7/31...Illustrated Letters; thru 7/31.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.-Fri. 10:30-4:30, Sat.-Sun. 11-4. Puerto Rican Abstract Artist Tony Bechara: Five-Year Retrospective; thru 8/31.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; *seniors and students $l; free Tues. eve.* Southern Folk Art; thru 8/25.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily ...Discovery: Rare Honeymooners; thru 9/26...Radio After Radio; thru 6/14.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. New Toy Gallery...Rooms from the Home of John D. Rockefeller Sr....Cream of the Crop: The New Couture; thru 6/16...Fine Figure of a Woman; thru 9/15...Broadway's Best: Tony Award Designs 1973-1983; thru 9/15...Collecting New York; thru 9/8.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. (Thurs. 5-9 pay as you wish). New West Wing...A Personal View: Photography in the Collection of Paul F. Walter; thru 8/13...Kurt Schwitters; thru 10/1.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free...American Artists Abroad: The European Experience in the 19th Century; thru 9/2.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). *Tues. 12-8,* Wed.-Sun. 12-5. (Free Tues. 5-8). $2, seniors and students $1.50. Selections from the Permanent Collection...John Singer Sargent Drawings From the Corcoran Gallery of Art; thru 6/23...Luis Melendez: Spanish Still Life Painter of the 18th-Century; thru 9/1.

NEW MUSEUM OF CONTEMPORARY ART—583 *Broadway (219-1222). Wed. 12-8 (free 5-8). Thurs.*-Sun. 12-6. Closed Mon. & Tues. $2.50; students & seniors $1.50, children free. Sustained Visions: Tal-Coat; thru 6/30...T.V. Picture, works by Diana Formisano, John Glascock, and Rene Santos; thru 6/23...Nine American Artists Respond the the Signs of our Times; thru 7/7... Children Working with Contemporary Artists; thru 6/30.

NEW YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children 75 cents. The World of Tiffany: The Neustadt Collection of Tiffany Lamps...Firefighting on Parade: 1700-1865...Centuries of Childhood in New York; thru 8/25...Karol Kozlowski: 1885-1969; thru 8/10...Audubon's Birds of North America: The Original Watercolors; thru 9/14...The Statue of Liberty: America's Symbol of Freedom in Souvenirs and Ephemera; thru 1/5...Chicago and New York: Archi*tectural Interactions;* thru 10/26.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily *ex. Sun. 10-6; some collections to 9....Landmarks in* English Literature; thru 12/31. **Lincoln Center, Amsterdam Gallery.** Drawings by Fellini; thru 8/17.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.,Thurs., Fri. 10-5; Wed. 10-8; Sat.-Sun. 1-6. Contribution suggested... Sculpture from Germany; thru 6/16...Barbara Friedman: Shaped Paintings; thru 6/23...Annual Juried Exhibition; thru 7/7.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children 50 cents. Tradition and Conflict: Images of a Turbulent Decade, 1963-1973; thru 6/30.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus...Drawing Acquisitions: 1981-1985; thru 9/22. **Whitney Museum** at Philip Morris, 42nd at Park (878-2550). *The Surreal City* 1930s-1950s; thru 7/11.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 6/13 at 10: Fine French and Continental Furniture, Objects of Art, Clocks, Tapestries and Sculpture. On view from 6/8. 6/14 at 2: Important Architectural Designs and Commmissions. On view from 6/8. 6/15 at 10 & 2: Fine Art Nouveau and Art Deco. On view from 6/8. 6/18 at 2: Stamps. On view from 6/17. **East, 219 E. 67th St.** (570-4141). 6/12 at 10: English and Continental Furniture and Works of Art including Property from the Estate of George W. Headley III and the Estate of Carl Fleischmann Holmes. On view from 6/8. 6/13 at 10, 2 & 6: Arts and Crafts, Art Nouveau and Art Deco, including a Collection of Nakashima, Erte Bronzes, and Etchings. On view from 6/8. 6/18 at 10: English & Continental Furniture, Decorations and Rugs. On view from 6/14. 6/18 at 2: Important Musical Instruments. On view from 6/15.

DOYLE—175 E. 87th St. (427-2730). 6/12 at 10: *Fine 19th-Century Furniture, Paintings and Decora*tions including Art Nouveau and Art Deco, Oriental Works of Art, Sculpture, Silver and Rugs. On view from 6/8.

PHILLIPS—406 E. 79th St. (570-4830). 6/12 at 11: Books and Prints. On view from 6/8.

SOTHEBY'S—York Ave. at 72nd St. (606-7000). 6/12,13 at 10:15 & 2: Important Jewelry. On view from 6/7. 6/13 at 2: Sotheby's Arcade Auctions: 19th *Century and Old Master Paintings.* On view from 6/8. 6/14 at 10:15 & 2: Impressionist and Modern Paintings, Drawings, and Sculpture. On view from 6/8. 6/15 at 2: Paperweights. On view from 6/12. 6/17 at 10:15 & 2: Watches, Clocks and Scientific Instruments. On view from 6/12.

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Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

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Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availabilty, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, June 12

ROBERT DEGAETANO, pianist, with the Philharmonia Virtuosi. Bach's Concerto in the Italian Style, English Suite No. 2 in a, Piano Concerto in d. Merkin Concert Hall at 8. $12.

NEW YORK WOMEN'S JAZZ FESTIVAL—Eiko Ono Trio (koto) at 8:15. Willene Barton Quartet at 9:30. Jazz Center of New York, 380 Lafayette St. (505-5660). $8.

ELAN SICROFF, pianist. A recital of the sacred music of G.I. Gurdjieff-Thomas de Hartmann. Carnegie Recital Hall at 8. $10.50, $12.50.

COUNT BASIE ORCHESTRA, with Thad Jones. Jazz at the Center, Henry Street Settlement, 466 Grand St. (598-0400), at 7 and 8:30. $5.

THE NEW AMERICAN ORCHESTRA, Jack Elliott conductor. New American music, including jazz. World Trade Center Plaza at 12:30. Free.

THE AULOS ENSEMBLE, with Baroque-violinist Stanley Ritchie. Music of 17th-century Germany and Italy. Rutgers Presbyterian Church, 236 W. 73rd St. (663-7565), at 8. $8.

NEW YORK PHILOMUSICA CHAMBER ENSEMBLE—Music by Haydn. Bristol-Myers plaza, 345 Park Ave. at 52nd St., at 12:15. Free.

RICHIE PRATT TRIO—Jazz, at St. Bartholomew's Church patio, Park Ave. at 50th St., at noon. Free.

LINDA BABITS, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

AMIRAM RIGAI, pianist. Lincoln Center Library at 4. Free.

EAGLE PEAK—Willie Mack's "blues-colored jazz." At noon, Port Authority Bus Terminal, main concourse North Wing, Eighth Ave. and 42nd St. At 4:30, George Washington Bridge Bus Station, Broadway and 178th St. Free.

CREATIVE TIME ART IN THE ANCHORAGE—Bow Gamelan, performance group from England (U.S. debut), with media, sound, light. Brooklyn Anchorage, Cadman Plaza West and Front St. (571-2206), at 7:30. $6.

Thursday, June 13

SILVER BRIDGE JAZZ CONCERT—Billy Taylor is M.C. for the Jazzmobile benefit, "The Best of New York and Tokyo Jazz," celebrating the sister-city relationship. Featured are peformers from both Japan and the U.S.A. Avery Fisher Hall at 8. $10–$50.

MICHAEL MCGIFFORD, tenor, with pianist Kelly Wyatt. Songs by Handel, Schubert, Schumann, Quilter, Vaughan Williams, Bridge. Merkin Concert Hall at 8. $15.

NEW YORK CHAMBER ORCHESTRA, Laurine Celeste Fox conductor; oboist Ronald Roseman. Handel's *Water Music* Suite in F; Vaughan Williams's Oboe Concerto; Mozart's Serenade No. 4, K. 203. Carnegie Recital Hall at 8. $8.

NEW YORK WOMEN'S JAZZ FESTIVAL—Sumi Tonooka Trio, at 8:15. Semenya McCord and Trio, at 9:30. Jazz Center of New York, 380 Lafayette St. (505-5660). $8.

J.V.C. ALL-STARS—Performers include Dave Grusin, Lee Ritenour, Dave Valentin, Diane Schuur, Ivan Lins, others. Beacon Theater, Broadway and 74th St. (787-1477), at 8. $15.50, $17.50.

AN EVENING WITH OLEG MOSTON AND BROOKE HALPIN—The pianist and the composer, wih guest artists flutist Sarah Trautman, violinist Priscilla Eva, composer-pianist Emil Sichkin, cellist Sarah Carter. Works by Halpin and Sichkin. Museum of the American Piano, 211 W. 58th St. (246-4646), at 7. $5.

STEPHANIE LOW, soprano. "The Art of the Art Song." Works by Bach, Weill, Schubert, Menotti, Obradors, Granados, Rachmaninoff, others. The Guitar Salon, 45 Grove St. (270-7105), at 7:30. $8.50.

GEORGE STAUFFER, organist. Works by Bach, including Fugue in G, "Jig." St. Paul's Chapel, Broadway and 116th St., at 8. $1.

MANHATTAN MARIMBA QUARTET—"A Little Noon Music," in St. Mark's Park, Second Ave. and 10th St., at 12. Free.

CHARLESTON STRING QUARTET—Music by Bach, Schumann. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

DOCTORS' ORCHESTRAL SOCIETY, James Thompson conductor. Music by Brahms, Wagner, J. Strauss, Gershwin, Sousa. Stuyvesant High School, 345 E. 15th St., at 8. Free.

THOMAS LORANGO, pianist. Olympic Tower arcade, Fifth Ave. at 51st St., at 5:30. Free.

MICHAEL MCFREDERICK, pianist. Lincoln Center Library at 4. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Yaacov Bergman conducts open readings of Brahms's *Schicksalslied* and *Requiem*. CAMI Hall, 165 W. 57th St., at 7:30. $5.

THEODORE ARM, ERIKO SATO, violinists/**TOBY HOFFMAN,** violist/**WARREN LASH,** cellist/**HAKURO MORI,** cellist. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $8.

CREATIVE TIME—See 6/12.

Friday, June 14

KENNY LOGGINS, with comedian Mark McCallum. Radio City Music Hall at 8. $17.50, $20.

NEW YORK SANKYOKU KAI (N.Y. debut). Japanese chamber ensemble; music of the 16th–20th centuries. Carnegie Recital Hall at 8. $8.

NEW YORK WOMEN'S JAZZ FESTIVAL—Fostina Dixon and Winds of Change, at 9. Jill McManus Quartet, at 10:30. Jazz Center of New York, 380 Lafayette St. (505-5660). $8.

MAX ROACH DOUBLE QUARTET, which includes a string quartet led by Maxine Roach. Jazz at the Center, Henry Street Settlement, 466 Grand St. (598-0400), at 7 and 8:30. $5.

YOKO ITO GATES, with Ralph Samuelson. Vocal music of Japan. Alternative Museum, 17 White St. (966-4444), at 8. $7.

RALPH DORSEY AND FRIENDS—Jazz, at Bryant Park, off Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

IRENE EMANUEL, harpist, with friends. Exxon Park, west of Sixth Ave., at 49th–50th, at 12:30. Free.

RUTH LURIE PERLMUTTER, vocalist. Lincoln Center Library at 4. Free.

BUCKY THORPE, flugelhorn. Jazz at Noon, a lunch-hour jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

SUMMER SYMPHONY CHAMBER ORCHESTRA—Rathaus Hall, Queens College, L.I.E. and Kissena Blvd., Flushing (718-932-9174), at 8. $3.

Saturday, June 15

NAUMBURG ORCHESTRA, Jens Nygaard conductor; Robert Sherman narrator. Haydn's *Sinfonia Concertante;* Ives's *Three Short Pieces;* a Rossini overture; Prokofiev's *Peter and the Wolf.* Damrosch Park, Lincoln Center, at 8. Free.

KENNY LOGGINS—See 6/14.

JOSEPH LUNDKOVSKY, pianist. Carnegie Recital Hall at 8:30. Further information unavailable.

FAWN WIENER, cellist/**JOHN FORCONI,** pianist. Sonatas by Sammartini, Mendelssohn, Shostakovich. Trinity School Auditorium, 101 W. 91st St., at 8. Free.

NEW YORK WOMEN'S JAZZ FESTIVAL—Laurha Frankfort Trio, at 9. UJC Big Apple Jazzwomen Orchestra, Ellen Seeling director, at 10:30. Jazz Center of New York, 380 Lafayette St. (505-5660). $8.

MILT JACKSON QUARTET—Jazz at the Center, Henry Street Settlement, 466 Grand St. (598-0400), at 7. $5.

A TRIBUTE TO JOHN MCCORMACK, on his 101st birthday. Mezzo-soprano Phyllis Tarter, pianist Philip Mealey, harpist Alyssa Reit, with songs and sagas from Ireland, Scotland, England, America. Turtle Bay Music School, 244 E. 52nd St. (870-5216), at 8. $6.

MANSOUR AJAMI AND JIHAD RACY—Folk music and songs of Lebanon. Alternative Museum, 17 White St. (966-4444), at 8. $8.

ZAIDEE PARKINSON, pianist/**MICHAEL BROWN,** tenor/**FRANCIS HEILBUT,** pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

JOHN HENRY, jazz pianist. Lincoln Center Library at 2:30. Free.

ELLEN K. FARREN, pianist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

NEW YORK FREE MUSIC ENSEMBLE, Steve Tintweiss director, with singer Amy Sheffer, vocalist Rowan Storm, drummer Lou Grassi, instrumentalist Ric Frank. Also poetry readings. Forest Park Bandshell, Queens, at 3. Free.

SANDRA FINE, with a group. Classical music. Forest Hills Branch Library, 108-19 71st Ave., Queens, at 2. Free.

Sunday, June 16

PAUL WINTER CONSORT, with the saxophonist. A collaboration in music and poetry with Yevgeny Yevtushenko. Carnegie Hall at 8. $14.50–$20.

THE WESTERN WIND—"Wondrous Harmony." Vocal music by Mozart, Haydn, Brahms; English and Italian Renaissance madrigals; Shaker songs and American folk hymns; also world premieres of arrangements by Hyman and Kellerhouse of music by Ellington and Gershwin. Merkin Concert Hall at 8. $10, $12.

THE ALEPH DUO—Baritone Avi Albrecht, tenor Avshalom Zfira, with pianist Elsie Levy, guitarist Michael Soloway, and the Moshe Ariel Dancers. "The Jewish Experience in Dance and Song." Merkin Concert Hall at 2:30. $10, $12.

DENIS HARPER, oboist (N.Y. debut), with pianist Dennis Helmrich, flutist Harold Jones, guitarist Charles Rock, and narrator Lorice Stevens. Works by Geminiani, Telemann, Saint-Saens, Still, Schmidt, Britten. Carnegie Recital Hall at 5:30. $6.

MOISES KNOLL, pianist (N.Y. debut). Handel, Bach, Mozart, Scarlatti. Carnegie Recital Hall at 2. $6.

ALBERT REGNI, saxophonist, with pianist Jerilyn Paolini, Composers String Quartet, clarinetist Eddie Daniels, saxophonist Jack Kripl. Music by Hindemith, Creston, Barab (premiere), others. Carnegie Recital Hall at 8:30. $8.

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MUSIC & DANCE

MIDDLE EAST MELODIES AT TOWN HALL—Arabic music and dance, with 40 Arabic musicians, dancers, who include the Ibrahim Farrah Near East Dance Group. Town Hall at 5. Benefit for WFUV-FM, "the voice of Fordham." $18–$50.

MERIDIAN, chamber-music ensemble. Mozart's Serenade No. 2; Prokofiev's Quintet, Op. 39; Mendelssohn's String Quartet No. 4. Trinity School, 101 W. 91st St. (226-1115), at 3. $5.

FRANK FOSTER AND THE LOUD MINORITY, with vocalist Vanessa Rubin. Jazz at the Center, Henry Street Settlement, 466 Grand St.(598-0400), at 7. $5.

GINA CRUSCO, soprano/**GAYLE SPRADLEY**, pianist. Works of Debussy, Montsalvatge, Deutsch (N.Y. City premiere). Christ and St. Stephen's Church, 120 W. 69th St., at 3. $6.

THE STELLAR CONSORT—"Es Taget vor dem Walde," German part songs of the Renaissance, by Senfl, Lassus, Hassler, others. St. Ignatius Church, West End Ave. and 87th St., at 4. $5.

LOUISE BASBAS, organist. Works of Bach. Grace Church, Broadway and E. 10th St., at 3. $1.

LEHMAN COLLEGE COMMUNITY BAND, Jerome Sala conductor, with a trumpet trio. "Mostly Men." Lehman College campus courtyard, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8248), at 6. Free.

THEODORE ARM, others. See 6/13. Today at 4.

Monday, June 17

THE NEW YORK CITY SYMPHONY, David Eaton conductor; violinist Dora Schwarzberg, violist Alexander Mishnaevski. Overture to Wagner's *The Flying Dutchman*; Mozart's *Sinfonie Concertante*; Barber's *Adagio*; Tchaikovsky's *Romeo and Juliet*. Alice Tully Hall at 8. $10.

JOHN DONNELLY QUARTET—Jazz. Bryant Park, off Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

WAVE HILL CHAMBER PLAYERS—Music of Beethoven and Turina. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

LARRY GUY, pianist. Lincoln Center Library at 4. Free.

JEANNINE BURKY, clarinetist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

WEST VILLAGE CHORALE SUMMER SING—James Litton conducts an open reading of Handel's *Israel in Egypt*. St. John's in the Village, 224 Waverly Pl. at 11th St., at 7:30. $4.

Tuesday, June 18

ALARIA CHAMBER ENSEMBLE, with guest violinist Michelle Stewart. Works of Corelli, Ives, Riccio, Rubbra, Hindemith. Mannes College of Music, 150 W. 85th St., at 8. Benefit for the scholarship fund for summer chamber-music students. $25 suggested, but all donations are welcome.

NED ROTHENBERG, composer and woodwind player, with drummer Samm Bennett, guitarist Elliott Sharp. Original compositions for solos, duos, and trios. Cooper-Hewitt Museum Carnegie Garden, 2 E. 91st St. (860-6868), at 6:30. Free.

ASSUNTA ERCOLANO, soprano, with pianist Gait Sirguey. Mozart, Schumann, Massenet, Bellini, Bernstein. Carnegie Recital Hall at 8. $8.50, $10.

STEVE LOCKWOOD JAZZ TRIO, with bassist Harvey Schwartz. Exxon Park, west of Sixth Ave., 49th–50th Sts., at 12:30. Free.

PAMELA RESCH, pianist. Bach's "Goldberg" Variations. Trinity, Broadway at Wall St., at 12:45. Free.

FOSTINA DIXON AND WINDS OF CHANGE—Pop, jazz, soft rock. Bell Plaza, 42nd St. off Sixth Ave. With Charles Moore Dance Co. At noon. Free.

DIANE GUERNSEY, pianist. Lincoln Center Library at 4. Free.

COMMUNITY JAM—Political rock with open audience jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

NEW YORK CHORAL SOCIETY SUMMER SING— "Sacred and Profane." Robert Bass conducts open readings of Orff's *Carmina Burana*, Faure's *Requiem*. CAMI Hall, 165 W. 57th St., at 7:30. $5.

Opera

METROPOLITAN OPERA IN THE PARKS—The free summer concert performances begin Tues., 6/11, in Central Park on the Great Lawn, with Puccini's

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Manon Lescaut, Santi conducting; with Maliponte, V. Moldoveanu, Elvira, Berberian (rain date, 6/13); repeated 6/14 in Prospect Park, Brooklyn, with Craig, V. Moldoveanu, Hartman, Berberian (rain date, 6/16), and 6/19 in Astoria Park, Queens, with Maliponte, V. Moldoveanu, Hartman, Courtney (rain date, 6/20); also, 6/22 in Eisenhower Park, Nassau County, with the same cast as 6/11 (rain date, 6/23) . . . Second production: Verdi's *Rigoletto,* Woitach conducting; 6/12, Snug Harbor, Staten Island; with Bradley, Clark, Di Giuseppe, Jones, Courtney, Macurdy (rain date, 6/13); repeated 6/15, at the N.Y. Botanical Garden, Bronx, with Robinson, Protti, Alexander, Jones, Clark, Macurdy (rain date, 6/16), and 6/18 in Central Park, with the same cast as 6/15 (rain date, 6/20); also 6/21, Cunningham Park, Queens, with Bradley, Protti, Alexander, Catania, Clark, Macurdy (rain date, 6/23). All these are at 8:30; picnic time is up to you.

A DREAM WITHIN A DREAM, by Russell Currie and librettist Robert Kornfeld. World premiere of a chamber opera based on Poe's *Fall of the House of Usher.* Bronx Arts Ensemble Orchestra, Thomas Booth conducting; Mary Ann Hart, Arturo Spinetti, Ronald Meixsell, James Rensink. Lehman College Theater, Bedford Park Blvd. West and Goulden Ave., Bronx (549-1899). 6/15 at 3. $7.

AMERICANA, OR, A NEW TALE OF THE GENJI, by Neely Bruce and librettist Tony O'Connor. Concert version, with James Sinclair conducting the Chamber Orchestra of New England. Symphony Space, 6/14 at 8. $8–$12.

Dance

New York City Ballet Company
At the New York State Theater

Through June 23. $4–$36. 6/11 at 8: *Apollo, Seven by Five, Other Dances, The Four Seasons.* 6/12 at 8: *Square Dance, Poulenc Sonata, The Four Temperaments.* 6/13 at 8: *The Four Temperaments,* premiere of Robbins's *In Memory of . . . ; Tchaikovsky Suite No. 3.* 6/14 at 8: *Seven by Five, Andantino, Liebeslieder Walzer, Stravinsky Violin Concerto.* 6/15 at 2: *Allegro Brillante, Liebeslieder Walzer, Stravinsky Violin Concerto.* 6/15 at 8: *The Four Temperaments, The Cage,* Pas de deux, *The Four Seasons.* 6/16 at 1: *Allegro Brillante, Liebeslieder Walzer, Symphony in Three Movements.* 6/16 at 7: *Square Dance, In Memory of . . . ;Tchaikovsky Suite No. 3.*

American Ballet Theatre
At the Metropolitan Opera House

Through June 15. Matinees $8–$32.50; evenings $9–$42.50. 6/10 at 8: *Romeo and Juliet.* 6/11 at 8, 6/12 at 2 and 8: *Cinderella.* 6/13, 14 at 8, 6/15 at 2 and 8: *Don Quixote.* Season ends.

Dance Theatre of Harlem
At the Metropolitan Opera House

June 17–29. $10–$30. 6/17 at 7:30: *Stars & Stripes; Giselle.* 6/18 at 8: *Troy Game; Giselle.* 6/19 at 8: *Serenade; Voluntaries; Firebird.* Programs for rest of season in next week's issue.

Other

A DOLLAR A DANCE—Works by Karen Heifetz, Patrecia Lenore, Kate T. Morgan, Barbara Ann Ryan, Ann Sullivan. Kiva, 307-309 Canal St. (460-9718), 6/15, 16, 17 at 8:30. $6.

AMERICAN SPANISH DANCE THEATRE—Bryant Park, Sixth Ave., 40th–42nd, 6/18 at 12:30. Free.

ANNABELLA GONZALEZ DANCE THEATER—Program includes two premieres. Open Eye, 316 E. 88th St. (722-4128). 6/15, 16, 20, 21 at 8. $6.50.

ASIAN AMERICAN DANCE THEATRE—Works by Eleanor S. Yung and Yung Yung Tsuai. Schimmel Center, Pace U., across from City Hall, entrance on Spruce St. (285-3715, 233-2154), 6/14, 15 at 8. $8.

BEATRICE BRAUN/JUDITH KONOPACKI—Works by each. Eden's Expressway, 537 Broadway (505-1085), 6/14, 15 at 8. $6.

CHARLES MOORE DANCE COMPANY—African folk dances. Bell Plaza, 42nd St. off Sixth Ave. With Fostina Dixon. 6/18 at noon. Free.

CHOREOGRAPHERS SHOWCASE II—Dianne McPherson, Nancy Davis Raines, Sandie Sorenson, Roseanne Spradlin, Debra Weiss, Lindsay Rockwell. Middle Collegiate Church, 50 E. 7th St. (857-1409). 6/14, 15 at 8:30. $6.

CINDERELLA—Darvash Studio and Vicky Simegiatos Dance Co.; full-length version by Gabriela Darvash to the Prokofiev music. Martin Luther King H. S., Amsterdam Ave. and 66th St. (265-5608). 6/12, 13, 14, 15 at 7:30; 6/15, 16 at 2:30. $8; seniors, children, $5.

CINDERELLA—Lincoln Square Ballet Center production by Barbara Walczak, performed by children ages 4–18. Brandeis High School, 151 W. 84th St. (595-8359). 6/16 at 4. $5, children $3.

COURT DANCE COMPANY OF NEW YORK—"Fleeting Pleasures," American social dances of the 19th century, re-created by Elizabeth Aldrich. Marymount Manhattan Theater, 221 E. 71st St. (279-4200). 6/13, 14, 15 at 8; 6/16 at 3. $12.

DIANE JACOBOWITZ DANCE THEATER—Includes three premieres, one performed with Salon Bon Ton. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 6/13, 14, 15 at 8, 6/16 at 3. $7.

FRESH TRACKS—Works by Susan Hadley, David Dorfman, Judy Levine, Vicki Angel, David Landis, Eva Gasteazoro. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 6/11, 18, 25 at 8. $7.

IMPARTABLES, by Sue Bernhard. Four new dances. Cunningham Studio, 463 West St. (472-1749). 6/14, 15, 16 at 9. $6.

IONIC DANCE COMPANY—Work by Bonnie Behrman. St. Mark's Church, Second Ave. and 10th St. (477-6776). 6/13, 14, 15, 16 at 8:30. $5.

KEI TAKEI'S MOVING EARTH—"Light," Part 20, and "Evocations." La Mama, E.T.C., 74A E. 4th St. (475-7710). 6/12–23 at 7:30. $10; Fri., Sat. $12.

LINDA DIAMOND AND COMPANY—Modern-dance troupe, collaborations with visual artists and sculptors. The Space at City Center (489-2312). 6/14 at 8. Benefit: $10–$25, including reception.

LORIS ANTHONY BECKLES AND COMPANY—"Spheres." Symphony Space, 6/18 at 8. $3.

MARTHA CARTER AND DANCERS—"Mental Flavoured," a debut concert. Ohio Theatr, 66 Wooster St. (460-9508). 6/13, 14, 15 at 8. $5.

POSITIVE PARTICIPATION—Premiere of Angela Caponigro's work. Middle Collegiate Church, 50 E. 7th St. (718-857-1409). 6/16 at 8:30. $7.

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OTHER EVENTS

Happenings

ON PARADE—The city's oldest neighborhood will host a Flag Day salute 6/14. The parade itself, complete with bagpipes, bands, youth and veterans' groups, and color guards, starts at noon, at Fulton and Water Sts., then to Wall St., to Broad St., to end at Fraunces Tavern Museum, on Pearl, which will be open all day. The day kicks off at 9:15 a.m., with Mayor Koch raising the flag in ceremonies at City Hall, where the John Philip Sousa Band will play at 12:30 . . . *This is Tokyo Week in New York, highlighting* our 25-year Sister City relationship and including concerts and exhibits. It all climaxes 6/16 with a Japan Day parade, beginning at 10 a.m., which will include Sumo wrestlers and drummers, floats and portable shrines, 200 martial-arts masters and a hundred Awa-odori dancers, and the mayors of the two cities. The route is from Columbus Circle across Central Park South to the southeast corner of the park.

MID-JUNE IN MANHATTAN—The calendar this week offers a flock of festive specials and special festivals, most with at least a nod at Father's Day. The biggest street fair of the weekend, 6/16, 11–5, is the Second Avenue Festival, from 68th to 96th Sts. Antiques and white elephants, handmade fashions, crafts of all kinds, works by visual artists, and, of course, the ever-present food vendors and street entertainers . . . The annual Tompkins Square Arts Festival is set for 6/15 and 16, 1–8, in the East Village between Aves. A and B and 7th and 10th Sts. It's a wide-ranging showcase for artists, dancers, fashion folk, musicians, and writers who live and/or work in the area, and besides exhibits and informal performances, you'll find food and drink. Raindate: 6/22, 23 . . . Festivals too are mobile these days, and there's one touring about that's devoted to India and its philosophical-scientific arts and cookery. Audio-visual effects, dioramas, a temple with musicians, samplings of vegetarian foods are on display in the tents that move from site to site. This week, you can visit at two downtown places: 6/11–13 at 26 Federal Plaza, between Broadway and Centre St. and Worth and Duane; 6/17–20 at 1 Police Plaza, behind the Municipal Building. Sponsor is the International Society for Krishna Consciousness . . . Its first Broadway Carnival is the Alvin Ailey American Dance Center way of raising funds to send students to Cologne and the International Summer Dance Academy. Date is 6/15, noon–8, at the studios, 1515 Broadway, 44th–45th Sts. (997-1950). There'll be guest performers with the students to entertain, along with clowns and acrobats, and 50-plus booths with handicrafts, artworks, foods, clothing, Ailey merchandise, and raffles (first prize, a European vacation). Admission is $3, $1 children 7–12 . . . There's a dance/party at Limelight, Sixth Ave. and 20th–21st Sts., to benefit Network for Social Justice (420-0915) on its first anniversary. Date is 6/12, from 6 p.m., with music by Otis Blackwell at 7 and the Vipers at 9:45. $10; tickets available at NYU's Loeb Student Center . . . Last weekend for the Feast of St. Anthony, thru the 16th on Houston and Sullivan Sts. in SoHo, with music, street booths, Italian foods, and religious observances at St. Anthony of Padua Church.

. . . **AND IN THE BOROUGHS:** Brooklyn is tossing one of its annual street parties, the "Seventh Heaven Festival" in Park Slope, along Seventh Ave. between Flatbush and 9th St. Arts and crafts, street entertainers, collectibles and antiques, foods, and much more to enjoy. Date is 6/16, 11–5 . . . A smaller Father's Day treat in Brooklyn, 2–4, is in an early-American mood, and it's for children with their parents in tow. Old-style games and a crafts workshop (to make moving puppets). Outdoors at the Brooklyn Museum, Eastern Pkwy. $2 for fathers, children free . . . More family doings at Wave Hill, the estate-cum-museum in Riverdale, the Bronx, at 252nd St. and Independence Ave.: Parents are invited to take their *babies along 6/13 at 11 a.m. for an introduction to nature*, through outdoor sensory experiences; Susan Antenen will be the nanny (549-3200); free.

LISTENING PLEASURES—"Bloomsday on Broadway," the annual James Joyce celebration at Symphony Space, is 6/16 this year, 1–5 at Broadway and 95th St. It starts at 1, with seating at noon, and refreshments available at intervals. Some of the segment titles: "Maternity Wards and Paternity Bawds" (at 3); "Mothers on Fathers" (4:30); "Father and Son Reunion" (3:30). Readers include Fritz and Tony Weaver, Tammy Grimes with Amanda Plummer, Jonathan Hadary, Henderson Forsythe. It's $3, and if you can't get in, listen on WBAI-FM . . . Lynn Redgrave, who plays the stylishly "deceived" wife in Broadway's *Aren't We All?*, will read some of her own *favorite writers' words in one of the Free Theatre* gatherings, 6/13 at St. Bartholomew's Church, Park Ave. and 50th St. 12:30 is the time, and it's free . . . Back at Symphony Space, the Selected Shorts series winds up 6/12 at 6:30, with Grace Paley as host. She also selected the stories this time, and will comment on each as she introduces the readers, who'll be Anne Jackson, Roberta Wallach, Rochelle Oliver, and one other. The writers are Sybil Claiborne, Vera B. Williams, and Ellen Currie. $3, with wine and coffee at 5:45 . . . If you're curious about what it's like to cover the coming and goings and work days of Mayor Ed Koch, there's a forum at 8 p.m. on 6/12 at 13 Astor Pl. in the Village. The political journalists speaking will be Ken Auletta, Earl Caldwell, Steve Dunleavy, Andy Logan, Jack Newfield, and Michael Oreskes. The subject: "Mayor Koch and the Press: How're They Doing?" $4.

Tours

LOWER MANHATTAN LANDMARKS—A walk with Dave Hupert and Friends of the Parks (473-6283). 6/12 at 6:15 p.m., meet on the steps of City Hall. $1.

OLD NEW AMSTERDAM—The old Dutch settlement "and what has become of it." A "Historywalk" with Joyce Gold (242-5762). 6/16 at noon, meet at Trinity Church, Broadway and Wall St. $8.

CHELSEA—A walk through this historic area, with Adventure on a Shoestring (265-2663). 6/16 at 3, meet on N.W. corner of Seventh Ave. and 23rd St. $5.

WHEELS AND STRAWBERRIES—6/15, American Youth Hostels will take you and your bike out to Mattituck, L.I., and turn you loose for a day of wheeling around this quiet rural neighborhood. The village will have its Strawberry Festival that day, for those who want to pick and sample. The AYH charter is on the L.I.R.R., and the train leaves Hunters Point in Queens at 8:15 a.m.; $19 on the train (431-7100).

TOURS WITH THE MUNICIPAL ART SOCIETY—(935-3960). "Discover New York": "When Brooklyn Was a City—Brooklyn Heights"; 6/15, 16, at 2; meet at the Municipal Building, 210 Joralemon St., between Adams and Court Sts.; $8 . . . "Hard Hat" tours, visits to constructions and restorations in progress. 6/11 at 6, Battery Park City. 6/18 at 6, the final building in the World Trade Center. Each, $8; phone to reserve and for directions . . . Also, a free tour along a portion of Fifth Ave., each Thurs. at 12:30; meet at the Urban Center, Madison Ave. at 51st St. And a free tour of Grand Central Station, each Wed. at 12:30; meet under the Kodak sign, at Chemical Bank.

TOURS WITH THE 92ND STREET Y—Pre-registration required for all (427-6000, ext. 179). 6/12, 6–9 p.m., a sail on the *Voyager*, a replica of the Hudson River schooners, with the crew as guides; $18. All these 6/16: At 10 a.m., "New York Harbor by Land and Sea," two-hour tugboat cruise and visit to the *Intrepid*; $25. At 11 a.m., the Lower East Side, including a *lecture; $10. At 11 a.m., The Greek community of* Astoria, Queens; $8. Phone for information on out-of-town trips.

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Spirituals tour, every Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $23, reserve by 1 p.m. Sat. . .Soul Food and Jazz tour, Thurs., Fri., and Sat., 7:30–midnight, with dinner, jazz, and drinks. $55; reserve 24 hours ahead.

FULTON FISH MARKET—With the South Street Seaport Museum. See this thriving wholesale market in action at 6 a.m. 6/13. Return to the museum for a 7:30 clam chowder breakfast. Advance registration required, 699-9416. $12.

URBAN PARK RANGERS—Tours and workshops; free unless otherwise noted. Phone borough offices for this week's events. **Bronx** (548-7880) . . . **Brooklyn** (718-856-4210) . . . **Manhattan** (379-3091) . . . **Queens** (718-699-4204) . . . **Staten Island** (718-442-1304).

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill leads tours in city parks in search of fruits, herbs, nuts, vegetables, etc. that grow where you least expect them. Each tour, 11:45 a.m.–4, $15; $20 late registration (718-291-6825). 6/15, Inwood Park, Manhattan. 6/16, Cunningham Park, Queens.

WILD FOODS, HERBS, AND DEVAS—"Magical nature walks" with Madeline Green (777-5658), who shows you how to identify and use plants. 6/15, western area of Central Park. 6/16, Conservatory Garden, Central Park. $15. Phone for meeting places.

PROSPECT PARK ENVIRONMENTAL CENTER (718-788-8500), at the Picnic House, P.P.W. and 5th St., Brooklyn. 6/15 at 1, a visit to historic Greenpoint; meet at 133 Kent Ave. $2; children, $1 . . . A bus tour, co-sponsored by the Long Island Historical Society, 6/16 at 1, "The Park in Its Urban Context"; visits to plazas, parkways, cultural institutions, and neighborhoods in the P.P. area, including Green-wood Cemetery and Fort Greene Park. Meet at the Society, 18 Pierrepont St. (718-624-0890). $10.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000): A walk along the trails, Wed. at 10 a.m.; $1. Woodland-trail walks Sat. at 10 a.m.; $1 . . . Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15. Free with weekend admission, $2.

COLD SPRING SHORELINE—The Hudson shore between Cold Spring and Beacon, with the Shorewalkers of New York (663-2167). 6/15 at 8:15 a.m.; phone 718-786-9115 for meeting directions. $3.

SALSA AND SPANAKOPITA—A "Gourmet Bicycle Tour" with the Hungry Pedalers (222-2243, 473-6829). 6/15 at 8:45 a.m., meet at N.E. corner of Columbus Circle, 59th St. and C.P.W., for a tour to Spanish Harlem and its "Marqueta," then over the Triborough Bridge to Jackson Heights, Corona, Astoria, and a visit to the L.I.C. workshop of bicycle master-builder Cuevas (food is extra). $8 by mail, $15 for two people (771 West End Ave., No. 12-J, New York 10025 for brochure); $10 and $19, day of trip.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself, with hikes and some city walks. 6/16 at 1 and 3, a tour and bird-watch at the Jamaica Bay Wildlife Refuge (718-474-0613 for directions). 6/18 at 6, meet at the Brooklyn Heights Library, 280 Cadman Plaza West, for a walk in this historic neighborhood; $3 (718-204-1112, mornings).

Sports

BASEBALL—*Mets: Shea Stadium, Flushing* (718-507-6387). $7.50–$9. 6/17, 18, 19 at 7:35, 6/20 at 1:35 vs. Chicago . . . **Yankees:** Yankee Stadium, Bronx (293-6013). $1.50–$9.75. 6/14 at 8, 6/15 at 4:05, 6/16 at 2 vs. Detroit.

HORSE RACING—The thoroughbreds are at Belmont Park, thru 7/29 (718-641-4700, ext. 306, 421). Daily except Tue., post time at 1. $2, $5. Featured races: 6/15, the Mother Goose; 6/16, the Bowling Green.

FASTER, FASTER—The 100 Mile National Championship, with 75 men and 25 women competing around a circuit consisting of Shea Stadium and the Shea Stadium parking lot; 6/14 at 6 p.m., concluding 6/15 at 7 a.m.; free . . . 4 Mile Race and Peewee Run. Children 6 and under run 1/4 mile race at 9:30, dads begin at 10; 6/16 at 90th and Fifth Ave.; children free, but fathers must pay $3–$8. 860-4455 for both the national championship and Father's Day run.

GRAND SUMO WRESTLING TOURNAMENT—"The Sport of the Emperors," in N.Y. for the first time. Among the contestants will be Konishke, who, at 490 pounds, is considered the largest man in modern Sumo history; Madison Square Garden; 6/14, 15 at 7:30, 6/16 at 2:30; $10–$100 (564-4400).

Children

2ND INTERNATIONAL FESTIVAL OF CLOWN-THEATER—Although the shows are aimed at adults, If Every Fool Inc. is also offering family fare, 6/11–30. 6/15 at 11 a.m., Eff Collins and Luanne Dietrich will perform "A Hatful of Trouble," in which General

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OTHER EVENTS

Merchandise will chase a tale while Jasper's is under his hat. Also on the same day, at 1, Karen Gersch and Niki Swarthout will present "Prunella and the Champ," six distinct pieces about two oversize kids, with choreographed acrobatics, dance, and juggling. Westbeth Theatre Center, 151 Bank Street; $4, $6 adults (675-1014).

ARABIAN NIGHTS—"Aladdin and His Wonderful Lamp" and "Ali Baba and the Forty Thieves" will be presented by the Theater Workshop, 317 Merrick Rd., Lynbrook, N.Y.; 6/15 at 1 and 3:30; $4 (516-599-1982).

TADA! has prepared a light musical, "Laughing Is Not Easy," about a heavy subject—a young boy must overcome the death of his father; Fri., Sat., and Sun. at noon and 2; Irish Arts Center, 553 W. 51st St. (between 10th and 11th Aves.); $4, $4.50 adults (246-7845); thru 8/11.

STORYTELLING—Lorraine Ackerman will read "The Wooden Sword," a Hasidic tale, on 6/15 at 11; Hans Christian Andersen statue by the Model Boat Pond, Central Park off Fifth Ave. and 72nd St.; free.

JACK AND THE BEANSTALK—Audience participation adds new twists and surprises to the Arena Players production of this classic; Sat. and Sun. at 1, thru 6/23; 296 Rt. 109, East Farmingdale, L.I. (516-293-0674); $4.

ALFRED THE DRAGON AND THE MISSING CARNIVAL—By the Children's Improv. Co. at New Media, 1463 Third Ave., near 82nd St. (734-5195). Sat. at 3:30. $3.50; adults, $4.

LITTLE PEOPLE'S THEATRE COMPANY—Sat. and Sun. at 1:30: "Sleeping Beauty"; Sat. and Sun. at 3: "Cinderella." Thru 6/30, at Courtyard Playhouse, 39 Grove St. (765-9540). $4. Reservations a must.

13TH STREET REPERTORY COMPANY—Sat. at 1, "The Empire Laughs Back"; Sun. at 1, "Rumpelstiltskin." Sat. and Sun. at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st Sts. (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $5. Reservations a must; all adults must be with a child.

PUPPET PLAYHOUSE—At the Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). "The Wonderful Land of Oz," by Gingerbread Puppets; 6/14 at 11 and 1, 6/15 at 11 and 2; $3.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center. 79th St. south of the Great Lawn (772-0210). 6/15 at 1, "Born and Raised in Central Park"—hold a turtle, feed a frog, touch a snake, with naturalist Ann Augustine; free, but must reserve. 6/16 at 2 and 3, the Gotham City Brass plays "A Fanfare for Fathers." Free.

METROPOLITAN MUSEUM OF ART, Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. Story time every Sat. and Sun. at 12 noon; full schedule at the museum. 6/16 at 2, Isaac Bashevis Singer will autograph his books, including *A Day of Pleasure,* stories of his Warsaw boyhood, with photographs by Roman Vishnac.

CHILDREN'S MUSUEM OF MANHATTAN—Previously known as "G.A.M.E.," at the Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.–Sun. 1–5; weekends, $3, adults $2; weekdays, $2 and $1. Exhibits: "Color and Light"—prisms, shadow wall, and a performance area . . . "Comics Come Alive," comic-strip art through the centuries . . . 6/12, 13, 14 at 9:30 a.m. and 11:15, "The Circus" and "Mother Goose," by Penny Jones & Co. Puppets . . . [illegible] 16 is Father's Weekend, with a special exhibition [illegible] designed to help you communicate with your father. Liberate your dad with comic makeup. Change into a superego costume in a phone booth . . . 6/16 at 2, "Kitty, City, Fitty," by Timothy Siciliano and Payton Wilkinson, with rhythmic dialogue, sound effects, live drawings. Following the performance, Urban Park Ranger David Pugh will discuss his experiences, along with a small park animal. Fathers free with child on Father's Day, all other events free with museum admission, but must reserve for Penny Jones (219-1140).

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (718-273-2060). Tue.–Fri. 1–5; Sat. 11–5; Sun. and hols. 12–5. $1. Exhibits: "Soundtracks" . . . "The Museum Is Moving," an audio-visual display illustrating the museum's upcoming move to Snug Harbor . . . Fri. at 1:30, storytelling for 3-5-year-olds . . . 6/15 at 1:30, celebrate children's day, as participants will design and create personalized cards, with a piece of fruit or vegetable to use as a stamp . . . 6/16 at 1:30, the Seaview Children's Playwrights' Theatre will present a participatory acting workshop.

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 6–11:30, Sat. 6:30–12:30. Available for private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. *noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30.* Closed Mon. **(M)** AE, DC, MC, V.

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–4. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. nightly. **(M)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.–Sat. 11:30–5. D Mon.–Fri. 5–11, Sat. to midnight, Sun. 11:30 a.m.–11 p.m. Private parties for 30–100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15–10. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.–midnight. (I) No Credit Cards.

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30–3. D Tues.–Sat. 5–2, Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thurs. (I) AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** AE, CB, DC, MC, V.

GRAND AMERICA—11 Grand St., at Ave. of the Americas, 431-4995. Dress opt. Regional American. Spcls: San Francisco cioppino, L.I. duckling, Cajun shrimp. Res. sug. L Mon.–Fri. noon–3. D Tues.–Sat. 5–11. Br Sun. noon–5. Private parties for 30. 2 hr. free D parking. **(M)** AE, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: broiled split lobster with asparagus, mushrooms and basil butter sauce, salmon tartare, grilled veal chop with baby eggplant, red pepper and Roquefort cream sauce, grilled filet mignon. Res. sug. D Sun.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. noon–4. Prix fixe D. Ent. Private parking. **(M)** AE, CB, DC, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** AE, CB, DC, MC, V.

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: homemade fettuccine primavera, pollo Capri, seafood alla Barca. Res. sug. L Mon.–Sat. noon–4. D Mon.–Fri. 4–9, Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN BAR & GRILL—148 Chambers St., 233-4434. Casual. *American. Spcls:* grilled giant shrimp with red pepper sauce, marinated chicken in tamari, ginger and garlic; grilled skirt steak with Cajun tomato sauce. Res. sug. L Mon.–Fri. 11:30–5. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4:30. **(M)** AE, CB, DC, MC, V.

LE ST. JEAN DES PRES—112-114 Duane St., bet. Broadway & Church St., 608-2332. Casual. Belgian. Spcls: tomates 'cerise' farcies aux crevettes grises, feuillete d'escargots aux tomates fraiches, escalope de veau Roquefort, homard farci a la brunoise de legumes. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–4. D Mon.–Sat. 6–11. Prix fixe for L & D. Private parties for 50–150. Free D parking after 6. **(M)** AE, DC, MC. V.

MANHATTAN BREWERY—40-42 Thompson St., at Broome St., 219-9250. **Tap Room:** Casual. Pub. Spcls: shepherds pie, Irish lamb stew, oysters. Open daily 11:30 a.m.–midnight. **(I) Ocean Grill:** Casual. Seafood. Spcls: Piccadilly fish & chips, Jamaican style swordfish steak, cold seafood feast. Res. sug. Open daily 11:30 a.m.–midnight. **(I-M)** AE,MC,V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

OCEAN CLUB—107 Reade St., 513-0610. Casual. Mediterranean-Seafood. Spcls: Ocean crab delight, steak Diane, broiled veal chop sauteed with mushrooms. Res. sug. L Mon.–Fri. 11:30–4. D Mon.–Sat. 4–midnight. Private parties for 100. Pianist Tues.–Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese-provincial. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** AE, MC.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.–Sun. 7–midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11 p.m., Sun to 10. Also **2444 Broadway, bet.** *90th–91st Sts., 787-1110.* **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** AE, CB, DC, MC, V.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Casual. Continental-Nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms & fresh herbs. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11:30–5. D daily 6–midnight. Ent. Thurs.–Sat. eves., & Br Sun. Private parties for 30–150. **(M)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri. to midnight, Sat. 3–midnight, Sun. 4–11:30. Complete L & D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5–1. Complete D. Ent. by opera and popular singers. **(M)** AE, CB, DC, MC, V.

CHARLIE MOM—47-49 Seventh Ave. South., bet. Bleecker & Morton Sts., 255-2848. Casual. Szechuan. Spcls: tangerine beef, di-chromatic chicken, fruits of the sea, mixed chinese vegetables, fried ice cream. Res. sug. L Mon.–Fri. noon–3. Dim Sum Br Sat.–Sun. noon–4. D Sun.–Thurs. 3–midnight, Fri.–Sat. to 2 a.m. Private parties for 60. Also **464 Sixth Ave., bet. 11th–12th Sts.**, 807-8585. **(I) AE, MC, V.**

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.–Sat. 5:30–

10:30, Sun. 4:30–10. Closed Mon. **(M)** AE, CB, DC, MC, V.

CORNELIA STREET CAFE—29 Cornelia St., 989-9319. Casual. French-Country. Spcls: homemade country pate, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest & lemon, fresh pasta with broccoli and chevre. Res. sug. B Mon.–Fri. 9–11. Br Sat.–Sun. 9–5. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. Ent. **(I-M)** AE, MC, V.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** AE, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: goat cheese ravioli, duck breast carpaccio, warm raspberry gratin. Res. nec. L Mon.–Fri. noon–3. Br Sun. 11:30–4. D daily 5:30–midnight. Late night S. **(M)** AE, CB, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.–11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** AE, CB, DC, MC, V.

KIKUSUI—7 W. 8th St., 674-2718. Casual. Japanese. Spcl: sushi. D daily 5–midnight. **(M)** AE.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.–Fri. noon–3. D and after theater S daily 5:45–11:30. Br Sat. & Sun. noon–4. **(M)** AE, CB, DC, MC,V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M) AE, DC, MC, V.**

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon–midnight daily. **(I-M)** AE, DC, MC, V.

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open Mon., Wed.–Sun. noon–11 p.m. Closed Tues. **(M)** AE, CB, DC, MC, V.

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: Roquefort beignets with apple puree, angel hair pasta with Savoy cabbage and pancetta, poached salmon marinated in mint with pinto beans, rack of lamb with garlic cream & fresh sorrel. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–4, Sun. 11–4:30. D Mon.–Thurs. 6–12:30, Fri. to 1:30, Sat. 6:30–1:30, Sun. 6:30–12:30. Ent. nightly from 9:30. **(M)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M) AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** AE, DC, V.

SIDO—305 Avenue of the Americas, nr. Bleecker St., 242-5959. Casual. Mediterranean. Spcls: Sido mazza, couscous, seafood. Res. sug. L Mon.–Fri. 11:30–3. D daily 5–midnight. Private parties for 60. **(I-M)** AE, MC, V.

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** AE,DC.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** AE, DC, V.

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: summer special 1½-lb. lobster, swordfish, salmon, steak, banana Foster, frozen souffle. Res. sug. D Tues.–Sat. 5:30–11:30. Private parties for 50. Pianist Tues.–Sat. from 5 p.m. Closed Sun. & Mon. **(M)** AE, MC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(I-M)** AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Spcl. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** AE, CB, DC, MC, V.

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian-Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–10:30. Pianist Mon.–Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** AE.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. 3–1, Sun. 3–midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.–midnight. Br Sat.–Sun. noon–4. **(M)** AE, CB, DC, MC, V.

IL GALLETTO—120 E. 34th St., 889-1990. Casual. Northern-Italian. Spcls: angel hair primavera, pollo Galletto, vitello Quo Vadis. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11, Sun. 4–9:30. Private parties for 25. **(M)** AE, CB, DC, MC, V.

IL GIARDINO—233 E. 34th St., 689-0497. Dress opt. Northern Italian. Spcls: venison Il Giardino with polenta, stuffed veal chop, medaglioni di vitello alla champagne. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** AE, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Mon.–Sat. noon–2 a.m., Sun. noon–midnight. Spcl. pre-theater D. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** AE, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** AE, CB, DC, MC, V.

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** AE, CB, DC.

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** AE, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. (M) AE, CB, DC, MC, V.

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso bucco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ROMA NOVA—166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

SCHEHEREZADE—344 Lexington Ave., bet. 39th-40th Sts., 661-7771. Casual. French–Middle Eastern. Spcls: shish kabob, rack of lamb, breast of chicken with basil and artichokes, shrimp scampi. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 5–11, Sat. 5–midnight, Sun. noon–7. **(M)** AE,MC,V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.–Fri. noon–2:30. D daily 6–11. Pre-theater D 5:30–7:30. Ent. nightly 5:30–1. **(M)** AE, CB, DC, MC,V.

14th-42nd Streets, West Side

CAFE SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: emince of duck & mousse, chicken roulade with basil, spinach & carrots laced with mozzarella sauce, supreme of fish with ginger teriyaki. Res. nec. L Mon.–Fri. noon–3. D Sun.–Thurs. 6–midnight, Fri.–Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American–Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.–Fri. 11:30–4. D Mon.–Sat. 4:30–9. Pianist Mon.–Fri. eves. Reduced D rate parking 5–11. Closed Sun. **(I-M)** AE, MC, V.

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Pianist nightly. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Fri. 11:45–3:30. D Mon.–Fri. 3:30–9. Complete L & D. Closed Sat.-Sun. thru Aug., except for private parties. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso bucco, veal tonnato, homemade pasta, gnocchi. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental-American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** AE, CB, DC, MC, V.

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M) AE, DC, MC, V.**

LAVIN'S—23 W. 39th St., 921-1288. Dress opt. American. Spcls: roast pheasant, grilled rabbit, Coho salmon in sauces of American wines. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10. Private parties for 100. Closed Sat.–Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat. Sun. (M) AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International-Continental. Spcls: breast of chicken Marbella, coulibiac of Norwegian salmon, N.Y. shell steak. Res. nec. L cruise boards at 11:30. D cruise boards at 5:30. Private parties for 15–700. Dancing. **(E)** AE, MC, V.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: *shrimp Milanese, chicken Valdostana, red snapper in* green sauce. Res. sug. Open daily noon–midnight. Private parties. Pianist Tues.–Sat. **(M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thurs. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M) AE, CB, DC, MC, V.**

43rd-56th Streets, East Side

***ALFREDO THE ORIGINAL OF ROME*—54th St., bet. Lexington & Third Aves., in Citicorp Bldg.,** 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. *Jacket required. Continental. Spcls: grilled* lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. AE, CB, DC, MC, V.

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–midnight. Private parties for 20–60. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French-Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6–11. Br Sat.–Sun. noon–5. L Mon.–Fri. 11–5. D daily 5–10. S daily 10–6 a.m. (I) AE, CB, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecote Cafe de Paris, red snapper steamed in sea-rock salt, duck à l'orange. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30–4. D Mon.–Thurs. 5:30–11, Fri.–Sun. to 11:30. **(M)** AE, MC, V.

CAFE 212—212 E. 52nd St., 486-0212. Casual. Japanese-Continental. Spcls: veal saute 212, negimayaki, sushi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–10:30, *Sat.–Sun.* 5:30–10. *Private parties for* 10–45. **(M)** AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. (E) AE, CB, DC, MC, V.

CAPTAIN'S TABLE—860 Second Ave., at 46th St., 697-9538. Dress opt. Seafood Mediterranean. Spcls: *red snapper en papillote, grilled whole fish with Provencale herbs, soft shell crabs.* Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. 5–midnight. Closed Sun. **(M)** AE, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon–midnight. (I) AE, CB, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. *Spcls: soup, salad, fondue, sandwiches, cheese-sausage* board. Open Mon.–Fri. 11:30 a.m.–midnight, Sat. from 5. Br Sun. 11:30–3. **(I) AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. *Spcl: song loong gai cube.* Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

DDL BISTRO—725 Fifth Ave., bet. 56th-57th Sts., 832-1555. Casual. Northern Italian. Spcls: carpaccio, veal Milanese, verdura. Res. sug. L daily

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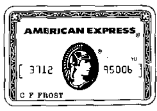

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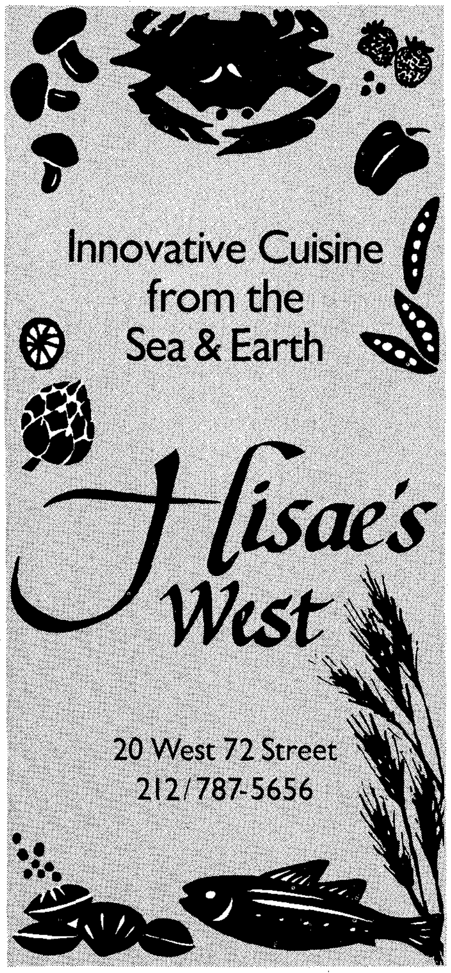

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noon–3:30. Private parties every evening. **(M)** AE, CB, DC, MC, V.

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental-Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M) Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(E)** AE, CB DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)**. **Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GOLDEN PALACE—835 Second Ave., bet. 44th & 45th Sts., 697-1515. Casual. Szechuan. Spcls: lotus cornish game hen, surf and turf szechuan, szechuan and hunan taste. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–11, Sat.–Sun. from 12:30. Private parties 4–30. Free D parking from 5. **(I-M)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.–Thurs. 11:30 a.m.–11 p.m., Fri.–Sat. to 1 a.m. **(M)** AE, CB, DC.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7:30. Pianist Tues.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOYCE'S—948 Second Ave., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb. lobster, fresh seafood. Res. sug. Open daily noon–3 a.m. Private party room for 20. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 4–midnight. Banquets for 10–150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5–11. Complete L & D. Closed Sun. **(M)** AE, CB, DC.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American-Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7–9:30. Buffet L Mon.–Sat. 11:30–2:30. D daily 5–midnight. Snack menu daily 11:30 a.m.–midnight. Champagne buffet Br Sun. 11–3. **Lobby Bar:** Daily noon–midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.–Fri. noon–3 a.m., Sat. from 1 p.m., Sun. 5–midnight. Bar open 1 hr. later. Ent. Mon.–Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(E)** AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.–Fri. 6–10. Private parties. Closed Sat.–Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** AE, CB, DC, MC, V.

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.–Fri. 11:30–3:30. D Mon.–Sat. 5–11. Free D parking 5:30–12:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** AE, CB, DC, MC, V.

TAI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan-Hunan-Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon–3. D daily 3–10. Private parties for 10. **(I-M)** AE, DC, MC, V.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon–3. D daily 6–midnight. Private parties for 10–60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's**

Bar: Cocktails daily 1 p.m.–3 a.m. AE, CB, DC, MC, V.

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L & D. Banquet room 20–100. **(M)** **AE, CB, DC, MC, V.**

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Tues.–Fri. noon–3. D Tues.–Fri. 5–11, Sat. from 4:30. Closed Sun. & Mon. **(M)** AE, CB, DC.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.–Fri. 7:30–11. Br Sat.–Sun. 9–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb, sushi bar. Res. nec. L Mon.–Sat. noon–4. D Mon.–Sat. 5–2 a.m. Bar til 4 a.m. Spcl. prix fixe D 8–midnight. Parties for 300. Pianist nightly. Closed Sun. **(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Summer garden. Closed Sun. **(E)** AE, CB, DC, MC, V.

BEANSTALK—1221 Sixth Ave., bet. 48th–49th Sts., 997-1005. Casual. Nouvelle-American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon.–Sat. 11–4. Br Sun 11–4. D Mon. 4–9, Tues.–Thurs. to 11, Fri.–Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.–Fri. noon–4. D Mon.–Thurs. 4–11, Fri.–Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese-Steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also 120 E. 56th St., 593-1627. **(M)** **AE, CB, DC, MC, V.**

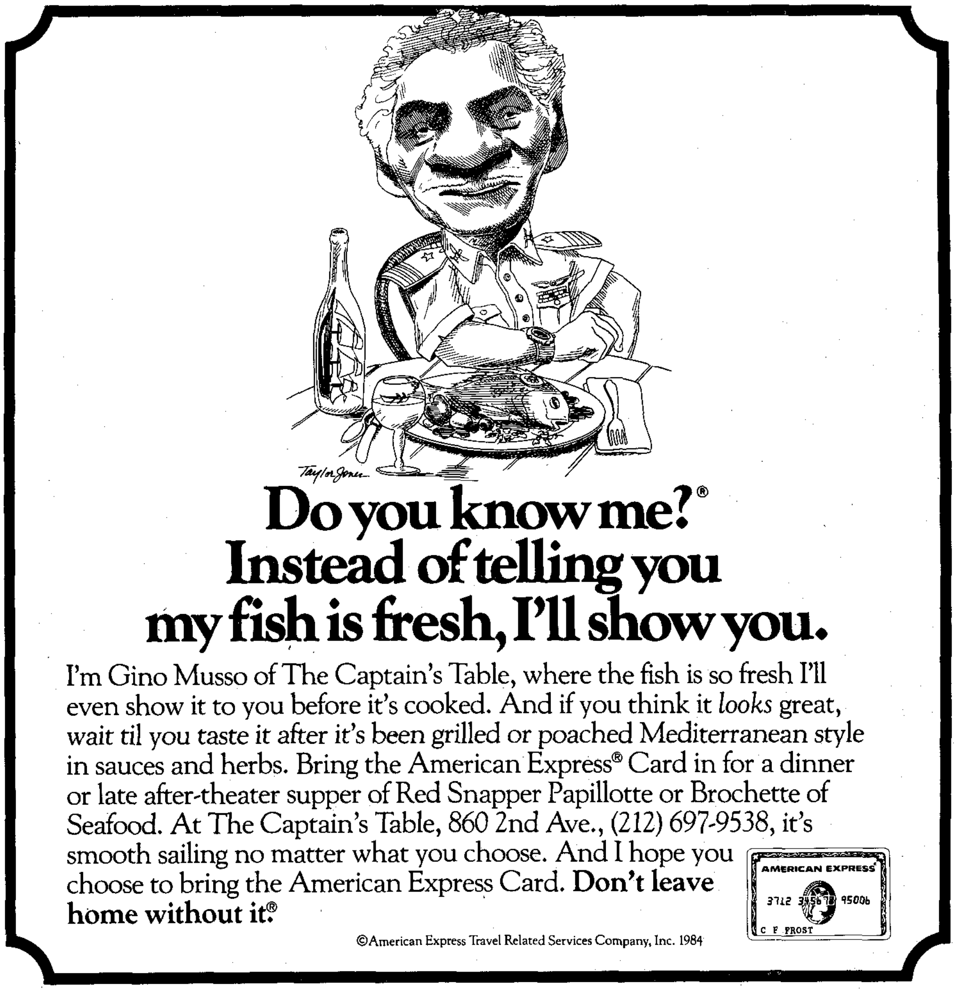
BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. French-Regional. Spcls: warm escargot mousse with tomato sauce, grilled fillet of salmon with mushroom butter, fresh pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5–midnight. Private parties for 15–60. **(M)** AE, MC, V.

CAFE 43—147 W. 43rd St., 869-4200. Casual. French-International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11:30. S 11:30–1:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon



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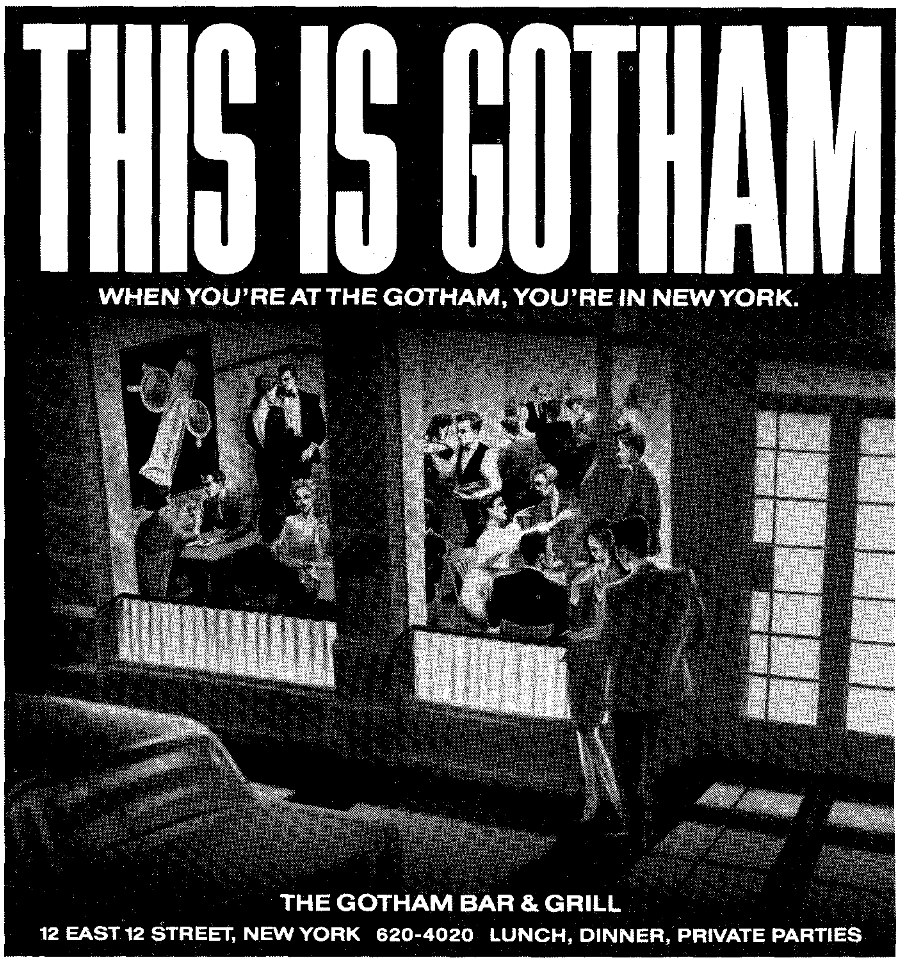

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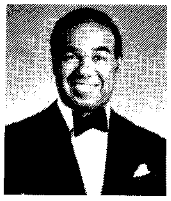

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RESTAURANT DIRECTORY

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CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** AE, CB, DC, MC, V.

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish-Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.–Fri. noon–11 p.m., Sat.–Sun. 1–11. **(I-M)** AE, CB, DC, MC, V.

EL TAQUITO—402 W. 44th St., 765-1737. Casual. Mexican. Spcls: lamb tacos, enchilladas. Res. sug. D only Tues.–Sun. 5–11:30. Closed Mon. **(I)** No Credit Cards.

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English-American. L Mon.–Fri. 11:30–4. D daily to 4 a.m. Br Sat.–Sun. 11:30–4. **(I-M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 997-9494. Casual. Steakhouse. Res. sug. D only Mon.–Sat. 4:30–midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–9. Pre-theater D 5–6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.–Sat. 11:30–4. D Sun.–Thurs. 4–midnight, Fri.–Sat. to 1 a.m. Complete L & D. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** AE.

LA CREPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crèpes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.–Thurs. 11:30 a.m.–11:30 p.m., Fri.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** AE, CB, DC, MC, V.

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th-55th Sts., 586-8096. Casual. French-American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. Also **La Veranda—60 E. 54th St.**, 758-5560. **(M)** AE, CB, DC, MC, V.

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** AE, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

NICOLE—870 Seventh Ave., at 56th St., in the Omni Park Central Hotel, 484-3360. Casual. French. Spcls: bouillabaisse, steak au poivre, steak tartare. Res. sug. B daily 7–10:30. L daily 11:30–5. D daily 5–1:30 a.m. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. & 7/1–23. **(M)** AE, DC, V.

PEARL'S—38 W. 48th St., 586-1060. Casual. Chinese. Spcls: lobster & shrimp supreme, lemon chicken, beef & lotus roots. Res. sug. Open Mon.–Fri. 11:30–10 p.m., Sat.–Sun. 5:30–11. **(M)** AE.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.–Fri. from 4, Sat. from 3, Sun. from noon. D Sun.–Mon. 5–10 (open til midnight), Tues.–Sat. to 11:30 (open til 1 a.m., Fri.– Sat. til 2.) Pre-theater D 5–7. Br Sun. 11:30–3. Live orchestra Tues.–Thurs. 7–1 a.m., Fri.–Sat. 8–2 a.m., Sun. 6–midnight. Music charge after 7. **(M)**. **Rainbow Grill:** Jacket required. Nightclub offering French-Italian menu. Res. sug. D Mon.–Thurs. 7–midnight, Fri.–Sat. to 12:30. Shows Mon.–Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.–Sat. 11:45–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(M)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Fri. 5–midnight, Sat. to 1. Ent. Tues.–Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.–1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.**, 595-8599. **(M)** AE, CB, DC, MC, V.

57th-60th Streets

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.– Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** AE, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.–Sat. 8 a.m.–11 p.m., Sun. 9 a.m.–9 p.m. Br Sun. noon–4. **(I)** AE, DC.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30–11. Complete D. **(M)** AE, DC, MC, V.

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.–Fri. 11:30–3. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pianist nightly from 9:30. *Private parties.* **(M)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** AE.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.–Sun. 7–11. L Mon.–Sat. noon–3. Br Sun. noon–3. D Sun.–Thurs. 5:30–11, Fri.–Sat. to 11:30. S daily til 12:30 a.m. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E) Palm Court:** *Dress opt. Continental. Res. nec.* B Mon.–Sat. 7:30–noon. L Mon.–Sat. noon–2:30. Br Sun 11–2:45. Tea Mon.–Fri. 3:30–8, Sat.–Sun. from 4. "After 8": Mon.–Fri. 8–1 a.m., Sat. to 2 a.m., Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to 11:30, Sun. 4–11. Bar: Mon.–Thurs. 11:30 a.m.–12:30 a.m., Fri. 11:30–1:30, Sat. 3–1:30, Sun. 4–11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. *Jacket & tie required. French. Spcls: les* chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.–Sat. 8–midnight. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Pre-theater D 5:30–7. Closed Sun. **(M)** AE, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5–midnight. **(M)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open Sun.–Fri. 11:30 a.m.–12:30 a.m., Sat. to 1:30 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SANDRO'S—420 E. 59th St., 355-5150. Casual. Italian. Spcls: grilled vegetables, ravioli stuffed with sea urchin roe, zampone with polenta, lamb chops with balsamic vinegar. Res. sug. D daily 5–midnight. **(M)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUCANO —333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: caille au foie gras en croute, turbot poche aux agrumes, magret de canard aux baies roses. Res. nec. D Mon.–Sat. 7:30–1 a.m. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC.

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. **(I-M)** AE, CB, DC, MC, V.

Above 60th Street, East Side

ABE'S STEAKHOUSE—1290 Third Ave., at 74th St., 861-6600. Dress opt. American. Spcls: USDA prime steak, chops, fresh seafood. Res. sug. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11, Sun. to 10. Pianist Tues.–Sat.**(M)** AE,DC.

ALO ALO—1030 Third Ave., at 61st St., 838-4343. Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L Mon.–Sat. noon–6. D daily 6–11. S daily 11–2 a.m. Br Sun. 11–6. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.–Sat. 6–9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BORDER CAFE—244 E. 79th St., 535-4347. Casual. American-Southwestern. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. Res. sug. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** AE, DC, MC, V.

CAFE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Complete L & D. Closed Sun. **(E)** AE, CB, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. **(I-M) AE, CB, DC, MC, V.**

CAMPAGNOLA—1382 First Ave., at 74th St., 861-1102. Dress opt. Northern Italian. Spcls: bronzino, double-cut veal chop, veal Milanese. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–midnight. **(M)** AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D daily 6–1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7–10:30 a.m. Buffet L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11.**(M-E)** AE, CB, DC, MC, V.

FERRANTE—1294 Third Ave., bet. 74th–75th Sts., 535-3416. Dress opt. Italian. Spcls: chicken Savoy, homemade pasta, veal cardinale. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–midnight, Sat. to 1 a.m. Private parties for 35. Pianist nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. *American. Spcls: hamburger, steak,* barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I) AE, CB, DC, MC, V.**

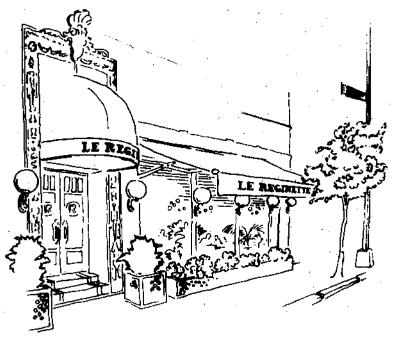
GRAND CRU—1160 First Ave., bet. 63rd-64th Sts., 759-8009/8010. Casual. French. Spcls: escargots a la facon de chef, steak aux escargots, paupiette de sole chartreuse, le saumon aux poivres grille beurre blanc. Champagne bar. Res. sug. D only Tues.–Sat. 4:30–2 a.m., Sun.–Mon. to midnight. Br Sat.–Sun. 11:30–4:30. **(M)** AE, CB, DC, MC, V.

HENRY'S *90TH STREET CAFE*—1733 First Ave., at 90th St., 831-6615. Casual. American. Spcls: buffalo chicken wings, veal Valdostano, grilled pork chops rosemary, barbecued ribs & chicken. Br Sat.–Sun. noon–4. D Mon.–Fri. 5–midnight, Sat.–Sun. 4–1 a.m. Pianist Wed.–Sun. from 9 p.m. **(I)** AE, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanguette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E) AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** No Credit Cards.

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French-Sea



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food. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7–10. L daily noon–2:30. D daily 6–10:30. **(E)** AE, CB, DC, MC, V.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: roast duckling, veal piccata, mesquite grilled swordfish, chicken potpie, chocolate fudge cake. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:20 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, lobster, chops, ribs, fresh fish daily. D Mon.–Sat. 5–midnight, Sun. 4–11. 2 hr. free parking after 5. **(I-M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental-French. Spcls: duckling ravioli with broccoli sauce, striped bass with two caviars, noisettes of veal with ginger sauce. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30, Sun. to 3:30. D daily 6–10:30. S from 10:30. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8-lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30–4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th–90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.–Sat. 4:30–11:45, Sun. to 11. **(I-M)** AE, CB, DC.

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** AE, MC, V.

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** AE, CB, DC, MC, V.

Above 60th Street, West Side

ARPEGGIO—35 W. 64th St., 724-0103. Dress opt. Continental-Seafood. Spcls: veal Oscar, chicken champagne, seafood francese. Res. sug. L Mon.–Fri. 11:30–3:30. Br Sat.–Sun. 11:30–3:30. D daily 3:30–12:30. Private parties for 10–100. **(M)** AE, CB, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E) AE, CB, DC, MC, V.**

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.–Sat. 11:30–5. D daily 5–midnight. Br Sun. 11:30–4. **(M)** AE, CB, DC, MC, V.

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: chicken cordon bleu, baked salmon steak, chicken brazilian, hamburgers. B daily 7–11:30. L daily 11:30–4. D daily 4–midnight. **(M)** AE, CB, DC, MC, V.

GIAN LUCA—2124 Broadway, bet. 74th–75th Sts., 877-9381. Casual. Northern Italian. Spcls: fish baked in salt crust, veal rollatini, fettuccine boscaiola. Res. sug. L daily noon–3. D daily 3–1 a.m. Private parties for 100. **(M)** AE, CB, DC, MC, V.

HISAE'S WEST—20 W. 72nd St., 787-5656. Casual. Japanese-Continental. Spcls: steamed mussels with garlic and tomato, brown rice sushi, mixed vegetables topped with melted cheese, roast L.I. duckling with Grande Marnier sauce, flourless chocolate hazelnut cake. Res. sug. D only Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 35. **(M)** AE, CB, DC, MC, V.

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American-Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.–Sat. 11:30–3:30. D daily 5–11. Br Sun. noon–4. S from 11 p.m. Pianist Tues.–Sun. **(M)** AE, DC, MC, V.

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts., 799-5784. Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30–4:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4:30. Pianist nightly from 7. **(M)** AE.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L & D. Spec. D 5–6:30. **(M)** AE, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.–Fri. 11:30–4:30. D Sun.–Thurs. 5–2, Fri.–Sat. to 3. Br Sat.–Sun. 11:30–4:30. Bar til 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams. Res. sug. D Mon.–Thurs. 6–11:30, Fri.–Sat. to midnight, Sun. 5–11. Private parties for 15–125. **(M)** AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30–5. Ent. Tues.–Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I) AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., 718-624-8984. Jacket required. Italian. Spcls: chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.– midnight, Fri.–Sat. to 3 a.m. Free valet parking. **(M)** AE, CB, DC, MC, V.

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon–midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

ROSSINI'S OF BAYRIDGE—8712 Fourth Ave., 718-748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L daily noon–3. D daily 3–midnight. Private parties for 20–75. **(M)** AE, CB, DC, MC, V.

SENIOR'S—3752 Nostrand Ave., at Ave. Y, 718-743-5700. Casual. American. Spcls: fresh fish, mushk steak, roast duck with orange sauce. L Mon.–Fri. 11–4. Br Sat.–Sun. 10–3. D daily 4–10. Private parties for 25–200. **(I-M)** AE, MC, V.

Queens

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

WATERS EDGE—44th Drive & the East River, L.I.C., 718-392-4055. Dress opt. Continental. Spcls: feuillete fruit de mer, pheasant sautee with port wine and shallots, broiled veal chop with morel sauce. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thurs. 6–11, Fri.–Sat. to midnight, Sun. 5–11. Br Sun. noon–3. Ent. nightly. **(M)** AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, nightly 6:30-11:30. Mon.-Tues., Hortencio & Co. Wed.-Thurs., Ronaldo & Co. Fri.-Sat., Raquel Lima. Sun., Velma Richter. AE,CB,DC.

THE BITTER END—149 Bleecker St., 673-7030. 6/18, The Longhouse. 6/20, singer-songwriter Margaret Dorn. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 6/16, Gato Barbieri. 6/17, Perry Robinson's Licorice Factory All Stars. 6/18-23, Stephane Grappelli. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. AE,MC,V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. 6/14,15, David Bromberg. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Every Mon.-Sat. pianist Mike Garber plays from 7-9 p.m. Thru 6/15, John Hicks, Jr. with Walter Booker, Jr. 6/17-22, Kirk Lightsey with Rufus Reid. Sets from 9:45. AE,CB,DC,MC,V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 6/12, Rory Stuart & Earl Sauls. 6/13, Bob Cunningham & Melvin Sparks. 6/14,15, Reggie Workman & Akbar Ali. 6/18, Beth Winter & Marvin Horne. 6/19, Adam Rogers & Ted Trimble. Music from 9:30. AE,MC,V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music Wed.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. AE,DC, MC,V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 6/15, Del McCory. Shows at 9. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Mon. & Tues., Ed Polcer's Midtown North. Wed.-Sat., Balaban & Cats. 6/16, Warren Chiasson Quintet with Chuck Wayne. Music from 8:30. AE,DC,MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 6/16, Susannah McCorkle. 6/17,24, The Les Paul Trio. 6/18-23, Tribute to the Cotton Club Era with Scott Hamilton Quintet, Warren Vache and Maxine Sullivan. Nightly at 9 & 11 with extra shows on Fri.-Sat. at 1 a.m. AE,MC,V.

FOLK CITY—130 W. 3rd St., 254-8449. 6/13, Fred Small. 6/14, Rick Danko and Richard Manuel. 6/15,16, Comedy with m.c. Jane Brucker. 6/17, Poez. 6/18, John Hammond; B.J. Arnold. 6/19, The Fleshtones. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 6/12,13, Ron McClure with Larry Willis. 6/14,15, Kenny Barron with Buster Williams. 6/16, Father's Day Special. 6/17,18, Jill McManus. **Upstairs:** 6/13 at 8:30, Stella Lawson followed by Darlene Davis at 10, and Marc DeNoel at 11:30. 6/14 at 8:30, Ellen Foley, followed by Gail Boggs at 10, and the Comedy of 'Chucklehead' at midnight. 6/15 at 8:30, The High Heeled Women. AE,MC,V.

GREGORY'S—63rd St. & First Ave., 371-2220. Wed.-Sun. 10-3 a.m., Alicia Sherman. Mon. 10-3, Brooks Kerr Duo. Tues. 10-3, Chuck Wayne Trio. Sun., 5-10, singer-pianist Brooks Kerr. Mon.-Fri., 5-10, singer-pianist Sorrow Astrasa. AE,CB,DC,MC,V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.-Sat. from 7:30-12:30 a.m., in addition from 4-9, Don Friedman plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4-9, and Mon. 7:30-12:30. AE,DC,MC,V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz every Tues.-Sat from 9:30 p.m.. Thru 6/15,18-22, pianist Roland Hanna. AE,MC,V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. Thru 6/16, McCoy Tyner featuring Ron Carter. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE,MC,V.

MICHAEL'S PUB—211 E. 55th St., 758-2272.Thru 6/29, 'Milt Hinton's 75th Birthday Jazz Party,' featuring Milt Hinton, Bobby Rosengarden, Derek Smith and many more, Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band. Closed Sundays. AE,DC,MC,V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar-Continental restaurant. 6/12,19, The Saturday Night Stompers. 6/13,18, Nina Menge. 6/14,15, Phoebe Legere. 6/16, Lucy Galliher. 6/17, Dorothy Stallworth. Music from 9:30. AE, CB, DC, MC, V.

PIZZAPIAZZA— 785 Broadway, at 10th St., 505-0977. Pianist Terry Waldo plays ragtime and hot jazz of the 20's, every Thurs., 8:30-12:30, Fri.-Sat. 9:30-1:30 a.m. AE, MC, V.

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Every Wed. at 8:30, singer Cathy Chamberlain with Howie Wyeth on piano. Thurs., pianist Carolina Shout. Fri., pianist Howie Wyeth with Danny Kane on guitar. Sat., pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Music from 9 p.m. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 6/13, Aku-Aku. 6/17,18, Greg Allman; Leon Russell. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 6/12, Geoffrey McCabe. 6/13, Steve Bargonetti & So What. 6/14,15, Bill Evans - Mike Stern & All Star Band. 6/17, Dom Salvador Sextet. MC,V.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun 3-7. Thru 6/16, 18-23, Abdullah Ibrahim Ekaya featuring Carlos Ward, Ricky Ford, Charles Davis, Dick Griffin, Cecil McBee, Ben Riley. 6/17, Dakota Staton. AE,MC,V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. Thru 6/15, singer Sarah Dash, formerly one third of the legendary rock/soul group, LaBelle, performs, Tues.-Thurs. at 9 & 11, Fri.-Sat. at 10 & midnight. 6/18-22, Peggie Blue. AE,DC,MC,V.

TRAMPS—125 E. 15th St., 777-5077. 6/13, Koko Taylor. 6/14,15, Otis Rush. Shows from 9 p.m. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 6/17, A Tribute to Cal Tjader - Tito Puente and his Latin/Jazz Ensemble; Louie Ramirez and Ray De La Paz with guest soloist Warren Chiasson on vibes. Music from 9 p.m. **Terrace:** Stanley Cowell and Reggie Workman nightly, except Mon, from 9:30 p.m. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 6/16, Kenny Burrell Trio. 6/17, Mile Lewis Jazz Band. 6/18-23, James Moody Quartet. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. Thru 6/15, The George Kelly Jazz Octet. 6/19, Dakota Staton. MC,V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8, Sun. at 7.Thru 6/15, guitarist Tal Farlow with Gary Mazzaroppi on bass. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 6/13, Who It Is: Koko Taylor. 6/14, Whitewater; B. Willie Smith. 6/15, Whitewater; Tommie Joe White. 6/17, Fairport Convention; Schooner Fare. 6/18, Bellamy Brothers; Gus Hardin. AE,CB,DC,MC,V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. AE,DC,MC,V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 6/16, comedians Kelly Monteith with Jonathan Katz, Tues.-Thurs., Sun. at 9, Fri.-Sat. at 9 & 11:30. 6/18-23, Professor Irwin Corey with Hilly, Lili & Lulu. AE,MC,V.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 6/15,17-22, comedians Bob Nelson, Richie Gold, Gary De Lena, and Danny Curtis, Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE,CB,DC,MC,V.

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. AE,MC,V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Ron Darian, John Mendoza, King & Mende, Sun.-Thurs. 8-4 a.m., Fri. & Sat. two shows at 8 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sat. from 8 p.m. No credit cards.

MONKEY BAR—60 E. 54th St. (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., Marian Paige and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Jo Monte and singer Pamela Smith. Thurs., magician Devlin and comedian Terry Day. Fri., magician Slydini and comedian Barry Niekrug. Sat., magician/comedian George Schindler and comedian Barry Steiger. Shows Tues.-Thurs. at 9:30, Fri. & Sat. at 9 & 11:30. AE,MC,V.

WEST BANK CAFE—407 W. 42nd St., 695-6909. **Downstairs Theatre Bar:** 6/14,20, Actress/comedienne Kate Lyn Reiter in a social and political satire, *Kate Lyn Reiter - Selling out Fast.* AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

BRASIL BRASIL—50 W. 72nd St., 873-0437. Restaurant with music for dancing. Every Wed. & Thurs. from 7-1 a.m., singer-guitarist Reuben Galindo. Fri. & Sat. from 10-4 a.m., Latin Revue. AE, MC, V.

CLUB A—333 E. 60th St., 308-2333. Bistro dining and lively disco dancing nightly 10-4 a.m., (bistro closed Mon.) AE, CB, DC.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. AE,MC,V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 6/29, singer-pianist Glen Covington and his Trio, alternating with singer-pianist Tommy Furtado. Nightly except Sun., at 10 p.m., midnight and 2 a.m. AE,CB,DC.

PRIVATE EYES—12 W. 21st St., 206-7770. Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open nightly from 10 p.m. - 4 a.m. AE.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Tues.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE,V.

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S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 6/12,13, Baba Olatunji - Drums of Passion. 6/14,15, Loremil Machado and the Sarava Bahia Band. 6/16, Thiago Demello and Amazon. 6/18-20, Judy Mowatt. AE,V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie sings every Wed.-Sat. at 6:30... Collins and Friedman, Wed.-Sat. at 9... *Cleo Lieberman's All Girl Revue,* Thurs.-Sat. at 11...Bad Attitudes in *Ballroom Briefs,* a four women comedy/music series, every Tues. at 9. AE,MC,V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Panache,* produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9, followed by the spirited music of Greece with Mimis Plessas, Dimitri Tamposis, and Cleo Kotroni, Tues.-Sun. at 11:30 & 1:30. Pianist Ingrid Neilson plays Mon.-Fri. 5-8. AE,CB,DC,MC,V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 6/15, singer Carol Woods, Mon.-Thurs at 11, Fri.-Sat. at midnight. 6/17-22, 25-29, impressionist Charles Pierce returns in *The Crazy Ladies of Charles Pierce,* Mon.-Thurs. at 9:30, Fri.-Sat. at 8:30 & 11. AE,MC,V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE,CB,DC,MC,V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1985,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Susan J. Jacks, Herndon Lackey, Nora Mae Lyng and Craig Wells, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 6/13 at 11, *Right Type,* a new musical by Rob Barnes. AE,CB,DC,MC,V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 6/30, Panama Francis and the 'Savoy Sultans,' play for dancing, nightly except Mon. AE,CB,DC,MC,V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Thru 6/29, Julie Wilson performs a cavalcade of cabaret songs, Tues.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. AE,CB,DC,MC,V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 6/29, singer-pianist Bobby Short with Beverly Peer on bass and Robbie Scott on drums, Tues.-Sat. at 10 & midnight. Every Sun. & Mon., from 9-1 a.m., dinner and dancing to the Big Band Sounds of Vince Giordano's Nighthawks. **Bemelmans Bar:** Thru 6/29, Barbara Carroll plays Tues.-Sat. at 10 p.m. AE,CB,DC,MC,V.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Da Vinci:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Fri. 7-11 p.m. AE,CB,DC,MC,V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.-Sat. from 5-8, followed by Paul Roth, Tues.-Sat. 8-1 a.m., and pianist Earl Rose plays Mon. 8-1 a.m. AE,CB,DC,MC,V.

HELMSLEY PALACE—Madison Ave., at 50th St., 888-7000. **Harry's New York Bar:** Pianist-singer Dick Haddy, daily 6-1 a.m. **Gold Room:** Afternoon tea daily 2:30-5:30 p.m. with harpist Maritza Bolanos. **Madison Room:** Cocktail lounge, pianist Ray Hartley, daily 6-1 a.m. AE,CB,DC,MC,V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **The Pursuit of Happiness:** Nightclub with video entertainment and dancing, Mon.-Thurs. 4 p.m.-3 a.m., Fri.-Sat. 4-4 a.m. **The Promenade:** Pianist/singer April Chestner every Tues.-Sat. from 7-midnight, Bryan Summers alternates on Sun. -Mon. from 7 p.m. AE,CB,DC,MC,V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. **Barclay Terrace:** Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE,CB,DC,MC,V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Sun.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE,CB,DC,MC,V.

REGENCY—540 Park Ave., at 61st St.,759-4100. **Regency Lounge:** Pianist Tommy Furtado plays every Mon.-Fri. from 5:30-7:30, Keith Ingram takes over at 7:30 til 1:30. AE,CB,DC,MC,V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. AE,CB,DC,MC,V.

Background Music

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE,CB,DC,MC,V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Wayne Lanchester Mon.-Wed. from 6 p.m. Sammy Goldstein plays Thurs.-Sat. from 7:30. AE,CB,DC,MC,V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Donald Corren every Tues.-Sat. from 8-1 a.m. AE,MC,V.

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Singer-pianist Michael Edelstien, every Tues.-Sat. 9-1 a.m. AE,CB,DC,MC,V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. 6/15, singer John Herrera. 6/17, Shiffman & Vance. 6/18, Tonya Pinkins. 6/19-22, *Arthur in the Evening,* produced by John Rush. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 6/14-16, 23, singer Anita Hollander. 6/17,24, For Play, a new improvisational group. 6/19,26, singer Pamela Isaacs. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 5/12-15, Dick Wellstood. Sun., Jane Jarvis. Mon., Dick Hyman. 6/18-22, Dave McKenna. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer/pianist Teddy Robinson, Mon.-Sat. 8-1 a.m. AE,CB,DC,MC,V.

JOLSONS—400 W. 42nd St., 564-0004. Continental-American restaurant featuring singer-pianist Ruth Wentlind every Mon.-Wed. 7-midnight, Scott Berry takes over Thurs.-Sat. 8-1 a.m. AE, CB, DC, MC, V.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.-Sat. 10-2 a.m. AE,MC,V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Thurs. from 7. Bryon Sommers takes over on Fri. & Sat. AE,CB,DC,MC,V.

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Sat. from 8 p.m. AE, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Peter Wright takes over. AE,CB,DC,MC,V.

NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards. AE,DC,MC,V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Rebecca Koborie. Wed. & Sat., Bobbi Miller. Thurs., Bucky Bucholtz. Fri., Charlene Bryant. Music from 8. AE,DC,MC,V.

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 6/12, pianist Richard Shulman. 6/13-16, pianist Neal Kirkwood. Nightly 7:30-1:30 a.m. AE,CB,DC,MC,V.

RADIO HIGHLIGHTS

Wed., June 12

3:00/WNCN—Paganini: Cto for Violin #2 in b, Op. 7; **Handel:** Ov in D; **Severac:** Les Naiades et le faune indescret.

WNYC—Del Tredici: Final Alice.

4:04/WQXR-AM/FM—Schubert: Waltzes, Op. 18; **Delius:** Brigg Fair; **Haydn:** L'incontro improvviso: Ov.

5:00/WNCN—Boyce: Sym #8 in d; **Rossini:** William Tell: Ov; **Smetana:** Sketches, Op. 5.

6:00/WNCN—Ravel: Introduction & Allegro; **Mozart:** Oboe Qt in F; **Tchaikovsky:** Serenade melancolique in b-flat, Op. 26.

7:00/WNYC—Tippett: Fantasia Concertante on a Theme of Corelli; **Strauss:** Suite from "Die Frau ohne Schatten"; **Meyerbeer:** Songs.

7:03/WQXR-AM/FM—Saint-Saens: Romance in D-Flat; **Bach:** Cto #3 in c for 2 Harpsichords & Strings.

8:00/WNYC—The Frick Collection. Chilingirian String Quartet. **Mozart:** Qt in E-Flat; **Elgar:** Qt in e, Op. 83; **Beethoven:** Qt in B-Flat, Op. 130.

8:06/WQXR-AM/FM—Popper: Cello Cto #2 in e; **R. Strauss:** Death and Transfiguration.

9:00/WNCN—Soler: Sonata for Harpsichord in F; **Schumann:** Sym #2 in C, Op. 61; **Rachmaninoff:** Polka de V.R.

9:06/WQXR-AM/FM—McGraw-Hill Young Artists Showcase, with host Robert Sherman.

Thurs., June 13

3:00/WNCN—Arne: Sym #4 in c; **Vinci:** Sonata for Flute & Harp in D; **Bloch:** Schelomo.

WNYC—An afternoon with Theresa Sterne.

4:04/WQXR-AM/FM—Saint-Saens: Polonaise, Op. 77; **Bach:** Cto for 2 Violins in d; **Mozart:** Cosi fan tutti: Ov.

5:00/WNCN—Purcell: Abdelazar: Incidental Music; **Chopin:** Barcarolle in F-Sharp, Op. 60; **Medtner:** Sonata for Piano #4 in c, Op. 25, #1.

6:00/WNCN—Verdi: I Vespri Siciliani: Ov; **Grieg:** Lyric Suite, Op. 54.

7:03/WQXR-AM/FM—Vivaldi: Flute Cto in G, Op. 10, #4; **Beethoven:** Viennese Dances; **Copland:** Our Town: Three Piano Excerpts.

7:05/WNYC—New Jersey Symphony Orchestra. **Gluck:** Selections from Orpheo ed Eurydice; **Ravel:** Scheherazade; Arias from Spanish Zarzuelas.

8:06/WQXR-AM/FM—Tchaikovsky: Variations on a Rococo Theme, Op. 33; **Debussy:** Nocturnes for Orch.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. With bass Kurt Moll, pianist Cord Garben. Lieder by **Schumann** and **Loewe.**

WNYC—Grainger: Lincolnshire Posy; **Liszt:** Totentanz; **Prokofiev:** Cinderella Suite.

9:06/WQXR-AM/FM—Mobil's Memoirs in Music. Portraits of great men and women, etched in music.

Fri., June 14

3:00/WNCN—Bizet: L'Arlesienne: Suite #1; **Benda:** Sym in E-Flat.

WNYC—Kirchner: String Qt #3; **Lieberson:** Piano Cto; **Mayazumi:** Nirvana Sym.

4:04/WQXR-AM/FM—Haydn: Trio #6 in F; **Milhaud:** Suite Francaise; **Beethoven:** King Stephen: Ov; **Granados:** Spanish Dance #10 in G.

5:00/WNCN—Galuppi: Sonata for Piano in D; **Paganini:** Centone di sonate in E, Op. 64, #5; **Gershwin:** Cuban Ov.

6:00/WNCN—Turrini: Sonata for Piano in D-Flat; **Liszt:** Mephisto Waltz #1.

7:00/WNYC—The Opera Box. Opera and the history of singing in the 20th century.

8:00/WNCN—Trad.: Gregorian Chant for Feasts of Mary; Mass Propers for the Assumption; **Wranitzky:** German Dances; **Bach:** Cto for Harpsichord #2 in E.

WNYC—Cincinnati May Festival. **Liszt:** Christus (Valente, Aler, Shirley-Quirk, May Festival Chorus).

8:06/WQXR-AM/FM—Handel: Solomon: Arrival of the Queen of Sheba; **Dvorak:** Cello Cto in b.

9:00/WNCN—Schubert: Kupelweiser Waltz; **Rameau:** Concert en Sextuor #1 in c; **Mussorgsky:** Pictures at an Exhibition.

Sat., June 15

10:00 a.m./WNCN—Daquin: Le Coucou; **Joachim:** Cto for Violin in d, Op. 11, "Hungarian"; **Wolf:** Goethe-Lieder: Prometheus.

WNYC—Boston Early Music Festival 1985. Paul O'Dette, Nigel Rogers, Jakob Lindberg: Lutes and Voice. English solos, duets, and songs by John Johnson and John Dowland; Italian canzonets with theorbo & baroque guitar.

10:04 a.m./WQXR-AM/FM—Bach: Brandenburg Cto #6 in B-Flat; **Haydn:** Adagio, Finale & Vivace; **Holst:** The Planets: Venus, the Bringer of Peace.

11:00 a.m./WNCN—Verdi: La Traviata: Ov; **Popper:** Zur Guitarre, Op. 54, #1; **Schubert:** Sonata for Piano in D, Op. 53.

12:00/WNYC—Library of Congress Chamber Music. The Academy Trio.

1:00/WNCN—Handel: Menuetto & Aria; **Elgar:** Piano Qnt in a, Op. 84; **Bach:** Brandenburg Cto #3 in G.

2:00/WNYC—Sibelius: Sym #4.

2:05/WQXR-AM/FM—Saturday Afternoon at the Opera. **Verdi:** La Traviata (Sutherland, Pavarotti, Manuguerra, National Phil Orch/Bonynge.)

4:00/WNCN—Mozart: Lucio Silla: Ov; **Pierne:** Introductions & Variations for Saxophone Qt; **Warlock:** Capriol Suite.

5:04/WQXR-AM/FM—Vivaldi: Tito Manlio: Ov; **Brahms:** Rhapsody #2 in g, Op. 79, #2.

6:00/WNCN—Satie: Gymnopedie #1; **Brahms:** Sym #3 in F, Op. 90; **Soler:** Sonata for Harpsichord in g.

6:04/WQXR-AM/FM—Haydn: Piano Cto in D; **Tchaikovsky:** Capriccio Italien; **Nielsen:** Saul and David: Prelude to Act II.

7:00/WNCN—Anniversary Concert. Edvard **Grieg.** Bridal Procession Passes By, Op. 19, #2; Songs; Elegiac Melodies, Op. 34; Landkjenning, Op. 31; Scenes From Peasant Life, Op. 19; Norwegian Dance #1 in d, Op. 35.

8:00/WNCN—Artist's Image. Klaus Tennstedt, conductor. **Wagner:** Gotterdammerung: Siegfried's Funeral Music; Die Walkure: Ride of The Valkyries; **Schumann:** Cto for Piano in a, Op. 54.

9:00/WKCR—Opera Topics. Lorenzo Alvary's report on the 1984 International Singing Competition in Porto-Gaia, Portugal.

WNCN—Saturday Night Opera. **Verdi:** Ernani (Freni, Michieli, Domingo, Manganotti, Bruson, Ghiaurov, Giacometti, Choir and Orch of La Scala Theater/Muti).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Hans Werner Henze, conductor. With pianist Homero Francesch. **Henze:** Sentiments of C. P. E. Bach; **Mozart:** Sym #39 in E.

9:30/WKCR—Magda Olivero Celebration. **Giordano:** Fedora (Olivero, Di Stefano); **Rossellini:** La Guerra.

Sun., June 16

9:04 a.m./WQXR-AM/FM—Mozart: Piano Cto #23 in A; **Tchaikovsky:** Hamlet; **Schumann:** Qt #2 in F, Op. 41, #2.

10:00/WNCN—Classic Guitar. **Prokofiev:** Sonata for Violin Solo, Op. 115; **Berkeley:** Sonatina, Op. 51; **Paganini:** Grand Sonata for Guitar & Violin in A, Op. 39.

WNYC—Father's Day Special. **F. Couperin:** 4 Pieces for 8 Harpsichords; **L. Couperin:** Pavane.

11:00 a.m./WNCN—Schubert: Zwillingsbruder: Ov; **Mozart:** Cto for Piano #9 in E-Flat; **Dvorak:** Slavonic Dance in C, Op. 46, #1.

WNYC—L. Mozart: Sinfonia in D; **W. Mozart:** Duo in G; **Shostakovich:** Concertino.

12:00/WNYC—Chamber Music Society of Lincoln Center. All-**Stravinsky** program. "Pastorale" for for Soprano & Winds; Duo Concertante for Violin & Piano; 3 Pieces for String Qt.

1:00/WNCN—Chicago Symphony Orchestra. Erich Leinsdorf, conductor. **Mozart:** Serenade #10 in B-Flat; **Copland:** Sym #3 (1946).

2:05/WQXR-AM/FM—Italy in Music with George Jellinek.

3:00/WNCN—Cornish: Whiles Life or Breath; **Brahms:** Piano Trio in A, Op. Posth.; **Beethoven:** Adelaide, Op. 46.

3:04/WQXR-AM/FM—New York Philharmonic. Zubin Mehta, conductor. With violinist Jimmy Lin. **Beethoven:** Leonore Ov #3 in C, Op. 72; **Tchaikovsky:** Violin Cto in D, Op. 35; **Wagner:** Gotterdammerung: Dawn and Siegfried's Rhine Journey, Funeral March and Final Immolation.

4:00/WNCN—Berlioz: Les Francs-Juges Ov, Op. 3; **Chopin:** Rondo for 2 Pianos in C, Op. 73; **Prokofiev:** Lieutenant Kije Suite, Op. 60.

6:00/WNYC—Sessions: The Black Maskers, Suite; **Harbison:** Woodwind Qnt; **Webber:** Requiem.

6:04/WQXR-AM/FM—Bach: Violin Co in a; **Zelenka:** Capriccio #1 in D.

7:00/WNCN—Anniversary Concert. Charles **Gounod.** Faust: Ballade of the King of Thule; Jewel Song; Chorus of Soldiers; Sapho: O ma lyre; Romeo et Juliette: Va, je t'ai pardonne; Ave Maria.

8:00/WNYC—The Los Angeles Philharmonic. Erich Leinsdorf, conductor. **Ruggles:** Angels; **Brahms:** Violin Cto; **Copland:** Sym #3.

8:05/WQXR-AM/FM—Delta Opera House. **Wagner:** Die Walkure, Part II (Jerusalem, Norman, Altmeyer, Adam, Moll, Dresden State Orch/Janowski).

Mon., June 17

3:00/WNCN—Smetana: Wallenstein's Camp; **C. P. E. Bach:** Sym in E; **Bruch:** In Memoriam, Op. 65.

WNYC—Paul Turok, composer and critic, plays favorite 20th-century music.

4:04/WQXR-AM/FM—Strauss: The Blue Danube Waltz; **Tartini:** Cello Cto in A; **Massenet:** Le Cid: Castillane and Aragonaise.

5:00/WNCN—Mompou: Scenes d'enfants; **Bizet:** Carmen: Fantasy; **Sibelius:** Oceanides, Op. 73; **Bach:** Partita for Harpsichord #1 in B-Flat.

6:00/WNCN—Albinoni: Cto in G, Op. 10, #4; **Stravinsky:** Four Etudes, Op. 7; **Schobert:** Sinfonie in F, Op. 9, #3.

7:00/WNCN—Schubert: Lieder; **Handel:** Royal Fireworks Music: Suite; **Fanny Mendelssohn:** Lieder, Op. 1.

WNYC—Ginastera: Ov to the Creole Faust; **Schoenberg:** Erwartung.

7:03/WQXR-AM/FM—Bach: Little Suite #2; **Beethoven:** Variations in C on Mozart's "La ci darem la mano"; **Copland:** Rodeo: Honky Tonk Interlude & Saturday Night Waltz.

8:00/WNCN—Vivaldi: Cto for Viola d'amore, Oboes, Bassoon, Horns & Bass in F; **Kuhnau:** Biblical Sonata #4 "The Lament of Hezekiah"; **Bach:** Orchestral Suite #4 in D.

WNYC—Boston Early Music Festival 1985. **Bach's** St. John Passion—1725 version.

8:06/WQXR-AM/FM—Haydn: Sym #47 in G; **Delius:** Cello Cto.

9:00/WNCN—Great Concerts From the Y. Recorded at the 92nd Street Y. Herman Prey, baritone, and Helmut Deutsch, pianist. Songs and ballads by **Schubert** based on texts by Goethe.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Kurt Masur, conductor. With soprano Faye Robinson, tenor Vinson Cole, Tanglewood Festival Chorus. **Berg:** Lulu: Suite; **Handel:** Ode for St. Cecelia's Day.

Tues., June 18

3:00/WNCN—Satie: Nocturne #1; **Sibelius:** Sym #1 in e, Op. 39; **Falla:** El Amor Brujo: Ritual Fire Dance.

WNYC—Adam: String Qt; **Foss:** Time Cycle; **Henze:** Double Cto.

4:04/WQXR-AM/FM—Sibelius: Night Ride and Sunrise; **Granados:** Valses Poeticos.

5:00/WNCN—Schubert: Qt #12 in c, "Quartettsatz"; **Barsanti:** Cto Grosso in D, Op. 3, #10; **Suppe:** Poet and Peasant Ov; **Haydn:** Trio for Baryton #70 in G.

6:00/WNCN—Rossini: Sonata for Strings #4 in B-Flat; **Vivaldi:** L'Estro Armonico: Cto for 2 Violins & Cello in d, Op. 3, #11; **Weber:** Euryanthe: Ov.

7:03/WQXR-AM/FM—Mozart: Divertimento in F; **Ravel:** Bolero; **Bach:** Cantata #156: Sinfonia.

8:00/WNCN—Judith Norell, harpsichordist, live from the WNCN Performance Studio.

WNYC—Berlin Radio Symphony Orchestra. **Busoni:** Berceuse Elegiaque; **Saint-Saens:** Cello Cto #2; **Shostakovich:** Sym #6.

8:06/WQXR-AM/FM—Purcell: Dido and Aeneas: Ov; **R. Strauss:** Don Quixote, Op. 35.

9:00/WNCN—Mussorgsky: Fair at Sorochinsk: Prelude, "A Warm Day in Little Russia."

9:06/WQXR-AM/FM—The Philadelphia Orchestra. William Smith, conductor. With violinist David Arben. **Rochberg:** Sym #2; **Mozart:** Violin Cto #5 in A, "Turkish"; **Brahms:** Serenade #2 in A, Op. 16.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION

Daytime, June 12–14 and June 17–18

② WCBS
212-975-4321
④ WNBC
212-664-4444
⑤ WNEW
212-535-1000
⑦ WABC
212-887-7777
⑨ WOR
212-764-7000
⑪ WPIX
212-949-1100
⑬ WNET
212-560-2000
㉑ WLIW
516-454-8866
㉛ WNYC
212-669-7800
Ⓗ HOME BOX OFFICE
212-484-1100
Ⓝ UPTOWN
212-942-7200
Ⓢ SHOWTIME
212-708-1600
Ⓦ WOMETCO (WHT)
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
② Daybreak
④ Today in New York
⑤ New Zoo Revue
⑦ World News This Morning
⑨ Mon–Tue/Jimmy Swaggart
⑪ Civic Programming (except Mon)
Mon/Tom and Jerry
Ⓗ Thu/**Movie:** Toby and the Koala Bear
Tue/**Movie:** Danny
Ⓢ Thu/**Movie:** Grand Baby

6:30
② ④ News
⑤ Wed–Fri/Fat Albert and the Cosby Kids
Mon–Tue/Groovie Ghoulies
⑨ Wed–Fri/Jimmy Swaggart
Mon–Tue/700 Club
⑪ Great Space Coaster
Ⓗ Wed, Mon/**Movie:** No Big Deal
Fri/**Movie:** Savannah Smiles
Ⓢ Fri/**Movie:** Gizmo
Mon/Journey Together
Tue/Montreux International Rock Festival

7:00
② Morning News
④ Today
⑤ Wed–Fri/Bugs & Porky
Mon–Tue/Fat Albert and the Cosby Kids
⑦ Good Morning America
⑨ Wed–Fri/700 Club
⑪ Pink Panther
Ⓢ Wed/**Movie:** Danny

7:30
⑤ Plastic Man
⑨ Mon–Tue/Straight Talk
⑪ Scooby Doo
Ⓗ Thu/Life on Earth: Conquest of the Waters
Tue/Puff the Magic Dragon in the Land of Living Lies

8:00
⑤ Woody Woodpecker
⑨ Wed–Fri/Civic Programming
⑪ Voltron
Ⓗ Wed/Fraggle Rock (cc)
Mon/**Movie:** Coma
Tue/**Movie:** Midnight Madness (cc)
Ⓢ Thu/**Movie:** Sixteen Candles
Fri/**Movie:** Witches' Brew
Mon/**Movie:** You Can't Take It With You (1983) (cc)
Tue/**Movie:** Mr. Mom (cc)

8:30
⑤ Flintstones
⑨ Wed–Fri/Straight Talk
Mon–Tue/Romper Room
⑪ Superfriends
Ⓗ Wed/**Movie:** Sixteen Candles (cc)
Thu/**Movie:** Android
Fri/**Movie:** Yellowbeard
Ⓢ Wed/The Young (at Heart) Comedians Special

9:00
② All New Let's Make a Deal
④ Donahue
⑤ Brady Bunch
⑦ Morning Show
⑪ Happy Days
Ⓦ Wed/**Movie:** Risky Business
Thu/**Movie:** Now and Forever
Fri/**Movie:** Cleopatra Jones
Mon/**Movie:** Easy Money
Tue/**Movie:** Reuben, Reuben

9:30
② Anything for Money
⑤ Gilligan's Island
⑨ Wed–Fri/News
Mon–Tue/Flying Nun
⑪ Laverne & Shirley

10:00
② $25,000 Pyramid
④ Facts of Life
⑤ Wed–Fri/I Love Lucy
Mon–Tue/Bionic Woman
⑨ Wed–Fri/Romper Room
Mon–Tue/Gidget
⑪ Odd Couple
Ⓗ Wed/**Movie:** Nine to Five
Thu/**Movie:** Rhinestone (cc)
Fri/**Movie:** Greystoke: The Legend of Tarzan, Lord of the Apes (cc)
Mon/**Movie:** Savannah Smiles
Tue/**Movie:** The Great Caruso
Ⓢ Wed/**Movie:** The Power and the Prize
Thu/**Movie:** Tennessee Champ
Fri/**Movie:** The Black Hand
Mon/**Movie:** Gold Is Where You Find It
Tue/**Movie:** The Power and the Prize

10:30
② Press Your Luck
④ Sale of the Century
⑤ Wed–Fri/Make Room for Daddy
⑦ Comedy Take
⑨ Mon–Tue/Partridge Family
⑪ Family

11:00
② Price Is Right
④ Wheel of Fortune
⑤ Wed–Fri/All in the Family
Mon–Tue/Carol Burnett
⑦ All Star Blitz
⑨ Bewitched
Ⓦ Wed/**Movie:** Porky's II: The Next Day
Thu/**Movie:** The Little Foxes
Fri/**Movie:** Something Wicked This Way Comes
Mon/**Movie:** The Survivors
Tue/**Movie:** Hard to Hold

11:30
④ Scrabble
⑤ Rituals
⑦ Family Feud
⑨ I Dream of Jeannie
⑪ Best Talk in Town
Ⓢ Thu/**Movie:** Mr. Mom (cc)

12 **NOON**
② Body Language
④ Super Password
⑤ Midday
⑦ Ryan's Hope
⑨ ⑪ News
Ⓗ Wed/**Movie:** Jaws III
Thu/**Movie:** The Secret of NIMH
Mon/**Movie:** Kelly
Tue/Video Jukebox
Ⓢ Wed/**Movie:** Cat on a Hot Tin Roof (1984) (cc)
Fri/**Movie:** Something Wicked This Way Comes
Mon/**Movie:** Rhinestone (cc)
Tue/John Fogerty's All Stars (cc)

12:30
② Young and the Restless
④ Search for Tomorrow
⑦ Loving
⑪ Wed/**Movie:** The Money Jungle (1968). John Ericson, Kent Smith.
Thu/**Movie:** Silver River (1948). Errol Flynn.
Fri/**Movie:** Brinks: The Great Robbery (1976). Leslie Nielsen.
Mon/**Movie:** The FBI Story—The FBI Versus Alvin Karpis, Public Enemy Number One (1974). Robert Foxworth.
Tue/**Movie:** The Man Who Shot Liberty Valance (1962). James Stewart, John Wayne. We know who shot him, all along, but it's fun to see unfold; from John Ford.
Ⓗ Fri/Simon and Garfunkel: The Concert in Central Park
Tue/**Movie:** Nine to Five

1:00
④ Days of Our Lives
⑤ Hour Magazine
⑦ All My Children
⑨ Wed–Fri/Return of the Saint
Mon/**Movie:** Falling in Love Again (1980). Elliott Gould, Susannah York.
Tue/**TV Movie:** Young Love, First Love (1979). Valerie Bertinelli, Timothy Hutton. Should she go all the way?
Ⓢ Thu/**Movie:** Greystoke: The Legend of Tarzan, Lord of the Apes
Tue/Montreux International Rock Festival
Ⓦ Wed/**Movie:** Easy Money
Thu/**Movie:** The Lonely Lady
Mon/**Movie:** Get Crazy
Tue/**Movie:** The Hotel New Hampshire

1:30
② As the World Turns
Ⓗ Thu/Not *Necessarily* the News
Ⓦ Fri/**Movie:** Hardbodies

2:00
④ Another World
⑤ News Headlines
⑦ One Life to Live
⑨ Wed–Fri/Joker's Wild
Ⓗ Wed/**Movie:** Silver Dream Racer
Thu/**Movie:** Krull
Fri/Ray Bradbury Theater: The Playground
Mon/**Movie:** Rhinestone (cc)
Ⓢ Fri/**Movie:** Nine to Five
Mon/**Movie:** Sixteen Candles

2:15
⑤ Popeye

2:30
② Capitol
⑨ Wed–Fri/Tic Tac Dough
⑪ Mighty Mouse (except Tue)
Ⓗ Fri/**Movie:** Bananas
Tue/**Movie:** Something Wicked This Way Comes
Ⓢ Wed/**Movie:** The Black Hand
Tue/**Movie:** Experience Preferred . . . but Not Essential

3:00
② Guiding Light
④ Santa Barbara
⑤ Inspector Gadget (except Fri)
Fri/**Special:** The Hugga Bunch
⑦ General Hospital
⑨ Wed–Fri/Dating Game
Mon–Tue/Hawaii Five-O
⑪ Superfriends
Ⓦ Wed/**Movie:** Risky Business
Thu/**Movie:** Now and Forever
Fri/**Movie:** Cleopatra Jones
Mon/**Movie:** Easy Money
Tue/**Movie:** Reuben, Reuben

3:30
⑤ Woody Woodpecker and Bugs Bunny (except Fri)
⑨ Wed–Fri/Newlywed Game
⑪ Heathcliff
Ⓢ Thu/Righteous Apples

4:00
② Rockford Files
④ Love Connection
⑤ He-Man and the Masters of the Universe
⑦ Jeopardy
⑨ Wed/**Movie:** In the Good Old Summertime (1949). Van Johnson, Judy Garland. Pen pals fall in love.
Thu/**Movie:** You Were Never Lovelier (1942). Fred Astaire, Rita Hayworth.
Fri/**Movie:** Meet Me at the Fair (1953). Dan Dailey, Diana Lynn.
Mon–Tue/Joker's Wild
⑪ Voltron
⑬ Sesame Street (cc)
Ⓗ Wed/**Movie:** No Big Deal
Thu/**Movie:** Toby and the Koala Bear
Fri/Workin' for Peanuts
Mon/Yesteryear . . . 1947
Tue/Puff the Magic Dragon in the Land of Living Lies
Ⓢ Wed/**Movie:** Danny
Fri/The Incredible Book Escape
Mon/Journey Together

4:05
Ⓢ Thu, Tue/**Movie:** Grand Baby

4:30
④ People's Court
⑤ Wed–Fri/Brady Bunch
Mon–Tue/Batman
⑦ Divorce Court
⑨ Mon–Tue/Tic Tac Dough
⑪ Wed–Fri/Mask
Mon–Tue/Laverne & Shirley
Ⓗ Tue/**Movie:** Danny
Ⓢ Mon/**Movie:** Danny

5:00
② ④ ⑦ News
⑤ Dukes of Hazzard
⑨ Mon–Tue/Dating Game
⑪ Little House on the Prairie
⑬ Electric Company
Ⓗ Fri/Fraggle Rock (cc)
Mon/Jaws III
Ⓢ Fri/Righteous Apples
Ⓦ Wed/**Movie:** Mr. Mom
Thu/**Movie:** Tickets to Hollywood
Fri/**Movie:** Last Plane Out
Mon/**Movie:** Smokey and the Bandit Part 3
Tue/**Movie:** Something Wicked This Way Comes

5:30
⑨ Mon–Tue/Newlywed Game
⑬ 3-2-1 Contact (cc)
Ⓗ Wed/Fraggle Rock (cc)
Thu/Life on Earth: Conquest of the Waters
Fri/**Movie:** Savannah Smiles
Ⓢ Wed/**Movie:** Dodsworth
Fri/**Movie:** Gizmo

Evening, June 12–14 and June 17–18

Wed., June 12

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Private Benjamin
⑬ New Jersey Nightly News
㉑ How to Play the Piano Despite Years of Lessons
㉛ World Chronicle
Ⓗ **Movie:** The Beastmaster

6:30
⑤ One Day at a Time
⑪ Benson
⑬ Nightly Business Report
㉑ Under Sail (cc)
㉛ City Comment

6:45
㉛ News From City Hall

7:00
② ④ ⑦ ⑨ News

❺ M*A*S*H
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Working Women
Ⓦ **Movie:** Strange Brew

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
❾ **Baseball:** Mets vs. Philadelphia Phillies
⓫ News
㉑ Long Island Report
㉛ Dr. Who
Ⓢ The Young (at Heart) Comedians Special

8:00
❷ **Special:** The Kraft All-Star Salute to Ford's Theater
❹ Highway to Heaven
❺ PM Magazine
❼ Fall Guy (cc)
⓫ **TV Movie:** Goliath Awaits (1981). Mark Harmon, Christopher Lee. Part 1 (Part 2, Thu., June 13, 8 p.m.).
⓭ Adam Smith in the New China: From Marx to Mastercard?
㉑ Nanny
㉛ Music Video Box
Ⓗ **Movie:** Sixteen Candles (cc)
Ⓝ **Movie:** Volcano

8:30
❺ Carol Burnett

9:00
❷ **TV Movie:** Last of the Great Survivors. Pam Dawber, James Naughton. (cc)
❹ Facts of Life
❺ Merv Griffin
❼ Dynasty (cc)
⓭ Threads
㉑ Long Island Calls Governor Cuomo
㉛ Heart of the Dragon
Ⓢ **Movie:** The Osterman Weekend
Ⓦ **Movie:** Porky's II: The Next Day

9:30
❹ Double Trouble
Ⓗ **Movie:** Valley Girl

10:00
❹ St. Elsewhere
❺ ❾ ⓫ News
❼ Hotel (cc)
㉑ Monty Python
㉛ *Symphonie Fantastique:* A Conductor's View
Ⓝ **Movie:** Under the Volcano

10:30
❾ Lorne Greene's New Wilderness
㉑ Sweet Sixteen

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
㉛ Switch On Japan
Ⓢ **Movie:** The Lady in Red
Ⓦ **Movie:** Body Magic

11:15
Ⓗ **Movie:** Midnight Madness (cc)

11:30
❷ Night Heat
❹ Tonight Show
❺ Kojak
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America

12 **MIDNIGHT**
❼ Eye on Hollywood
❾ Best of Saturday Night Live
⓫ Star Trek
⓭ Austin City Limits—The Whites and the New Grass Revival
Ⓝ **Movie:** Quartet

12:30
❹ David Letterman
❺ Baretta
❼ New $100,000 Name That Tune
Ⓦ **Movie:** Risky Business

12:40
❷ **TV Movie:** Goldenrod. Tony Lo Bianco.
Ⓢ Rick and Bob Report

1:00
❼ **Movie:** Career (1959). Shirley MacLaine
❾ Ed Beckley Home Study Course
⓫ Barney Miller

1:10
Ⓗ **Movie:** The Survivors
Ⓢ The Young (at Heart) Comedians Special

1:30
❷ ❹ ⓫ News
❺ Hogan's Heroes

2:00
❹ Sally Jessy Raphaël
❺ **TV Movie:** A Case of Rape (1974). Elizabeth Montgomery, Ronny Cox.
❾ Joe Franklin
⓫ **Movie:** If It's a Man, Hang Up (1975). Carol Lynley, Paul Angelis.

2:30
❹ Ben Casey
Ⓦ **Movie:** Easy Money

2:45
Ⓢ **Movie:** Surfacing

3:00
❾ **Movie:** Hurry Up, or I'll Be 30 (1974). Danny DeVito, John Lefkowitz.
Ⓗ **Movie:** Forced Vengeance

3:30
❹ Candid Camera
⓫ F Troop

4:00
❹ Here's Lucy
⓫ Abbott and Costello

4:15
Ⓢ **Movie:** The Osterman Weekend

4:30
❹ Here's Lucy
⓫ Biography: Harry S. Truman

4:35
Ⓗ **Movie:** Brainwaves

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Thu., June 13

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Private Benjamin
⓭ New Jersey Nightly News
㉑ Rod & Reel
㉛ Why in the World

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉑ Roughing It
㉛ City Comment
Ⓗ **Movie:** Something Wicked This Way Comes
Ⓢ **Movie:** Experience Preferred . . . but Not Essential

6:45
㉛ News From City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ The Dream
Ⓦ **Movie:** The Little Foxes

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Long Island Report
㉛ Dr. Who

8:00
❷ Magnum, P.I.
❹ Cosby Show
❺ **TV Movie:** Jamaica Inn. Jane Seymour, Patrick McGoohan. Part 2.
❼ **TV Movie:** Shooting Stars. Billy Dee Williams, Parker Stevenson.
❾ News
⓫ **TV Movie:** Goliath Awaits. Part 2 (see Wed., June 12, 8 p.m.).
⓭ Currents
㉑ Austin City Limits—Janie Fricke/B. J. Thomas
㉛ Music Video Box
Ⓗ **Movie:** The Glitter Dome (cc)
Ⓝ **Movie:** La Balance
Ⓢ **Movie:** Sixteen Candles

8:30
❹ Family Ties
❾ Sale of the Century
⓭ Innovation

9:00
❷ **NBA:** World Championship Game 7. Los Angeles Lakers vs. Boston Celtics (if necessary).
❹ Cheers
❾ **Movie:** Nightcomers (1971). Marlon Brando, Stephanie Beacham.
⓭ Mystery!: Reilly: Ace of Spies (cc)
㉑ Country Express
㉛ Indian Self Rule: A Problem of History
Ⓦ **Movie:** Reuben, Reuben

9:30
❹ Night Court
㉑ This Old House (cc)

10:00
❹ Hill Street Blues
❺ ⓫ News
❼ 20/20 (cc)
⓭ *Intercom*
㉑ Tom Peters: Achieving Excellence
㉛ Tony Brown's Journal
Ⓗ **Movie:** The Guardian (cc)
Ⓝ **Movie:** Despair
Ⓢ Brothers (cc)

10:30
㉛ America's Black Forum
Ⓢ Bizarre 19 (cc)

11:00
❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
㉛ Switch On Japan
Ⓢ **Movie:** Greystoke: The Legend of Tarzan, Lord of the Apes
Ⓦ **Movie:** Desire Under the Sun

11:30
❷ Fall Guy
❹ Tonight Show
❺ Kojak
❼ U.S. Open Golf. Highlights.
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America

11:45
❼ Nightline
Ⓗ Not *Necessarily* the News

12 **MIDNIGHT**
❾ Racing From Roosevelt
⓫ Star Trek
⓭ Masterpiece Theatre: Strangers and Brothers (cc)
Ⓝ **Movie:** Wise Blood

12:15
❼ Eye on Hollywood
Ⓗ **Movie:** Rhinestone (cc)
Ⓦ **Movie:** The Lonely Lady

12:30
❹ David Letterman
❺ Baretta
❾ Ed Beckley Home Study Course

12:40
❷ **Movie:** The Baby Maker (1979). Barbara Hershey, Sam Groom.

12:45
❼ New $100,000 Name That Tune

1:00
❾ The Saint
⓫ Barney Miller

1:15
❼ **Movie:** Way, Way Out (1966). Jerry Lewis.
Ⓢ **Movie:** Mr. Mom (cc)

1:30
❹ ⓫ News
❺ Hogan's Heroes

1:45
Ⓦ **Movie:** Now and Forever

2:00
❹ Sally Jessy Raphaël
❺ **Movie:** Murphy's War (1971). Peter O'Toole.
❾ Joe Franklin
⓫ Lifestyles of the Rich and Famous

2:15
Ⓗ **Movie:** Krull

2:30
❷ News
❹ Ben Casey

2:50
Ⓢ **Movie:** Tendres Cousines

3:00
❾ **Movie:** The Gentle Rain (1966). Christopher George.
⓫ *Africa: Continent in Crisis*

3:30
❹ Candid Camera
Ⓦ **Movie:** Ticket to Hollywood

4:00
❹ Here's Lucy
⓫ Abbott and Costello

4:15
Ⓗ **Movie:** Repo Man

4:30
❹ Here's Lucy
⓫ Biography: Mark Twain
Ⓢ Brothers *(cc)*

5:00
❹ Here's Lucy
❾ News
⓫ It's Your Business
Ⓢ **Movie:** Experience Preferred . . . but Not Essential

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

5:55
Ⓗ Not *Necessarily* the News

Fri., June 14

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Private Benjamin
⓭ New Jersey Nightly News
㉑ Motorweek
㉛ Tony Brown's Journal

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉑ Victory Garden
㉛ City Comment

6:45
㉛ News From City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Why in the World
Ⓢ Rock of the '80s
Ⓦ **Movie:** Something Wicked This Way Comes

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Long Island Report
㉛ Dr. Who
Ⓗ **Movie:** The Dark Crystal

8:00
❷ Dukes of Hazzard
❹ Michael Nesmith in Television Parts
❺ PM Magazine
❼ Webster (cc)
❾ News
⓫ **Baseball:** Detroit Tigers vs. Yankees
⓭ Washington Week in Review
㉑ Nature (cc)
㉛ Music Video Box
Ⓝ **Movie:** Rude Boy
Ⓢ John Fogerty's All Stars

8:30
❹ Spencer
❺ Carol Burnett
❼ Ripley's Believe It or Not!
❾ Sale of the Century
⓭ Wall $treet Week

9:00
❷ **TV Movie:** Incident at Crestridge. Eileen Brennan, Pernell Roberts.
❹ V
❺ Merv Griffin
❼ Benson (cc)
❾ **TV Movie:** Green Eyes (1976). Paul Winfield, Rita Tushingham. Vet returns to Vietnam to find his son.
⓭ Great Performances—The Life of Verdi. Part 1 of 6. (cc)
㉑ **Movie:** Bolero (1934). George Raft, Carole Lombard.
㉛ Masterpiece Theater: Strangers and Brothers
Ⓗ **Movie:** The Exterminator
Ⓢ Joan Rivers (and Friends) Salute Heidi Abromowitz (cc)
Ⓦ **Movie:** Firestarter

9:30
❼ People Do the Craziest Things (cc)

10:00
❹ Miami Vice
❺ News
❼ Matt Houston (cc)
㉛ Eye on Dance
Ⓝ **Movie:** And the Ship Sails On
Ⓢ **Movie:** Nine to Five

10:30
⓫ News
㉛ *Looking East*

11:00
❹ ❼ News
❺ Taxi
❾ Visions '85
⓫ Odd Couple
⓭ **Movie:** One Sings, the Other Doesn't (1977). Valérie Mairesse, Thérèse Liotard. Two women and all they discover about themselves, over time. In French, with English subtitles.
㉑ Nightly Business Report
㉛ Switch On Japan
Ⓗ Tina Turner: Private Dancer
Ⓦ **Movie:** Candy Goes to Hollywood

11:30
❷ **TV Movie:** Superdome. David Janssen, Donna Mills.
❹ Tonight Show
❺ Kojak
❼ U.S. Open Golf. Highlights.
⓫ Honeymooners
㉑ Latenight America

12 **MIDNIGHT**
❼ Nightline
⓫ Star Trek
Ⓗ Ray Bradbury Theater: The Playground
Ⓢ **Movie:** Something Wicked This Way Comes

12:15
Ⓝ **Movie:** City of Women

12:30
❹ Friday Night Videos
❺ Baretta
❼ ABC Rocks
Ⓗ **Movie:** Greystoke: The Legend of Tarzan, Lord of the Apes (cc)
Ⓦ **Movie:** Memphis Cathouse Blues

1:00
❼ New York Hot Tracks
❾ The Saint
⓫ Barney Miller

1:30
❺ America's Top Ten
⓫ News

1:45
❷ Record Guide

SOLUTIONS TO LAST WEEK'S PUZZLES

■	D	■	A	■	F	■	C	H	A	T	T	E	R	S
K	E	N	N	E	L	■	H	■	B	■	R	■	H	■
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TELEVISION

S Rock of the '80s: REM & Simple Minds
W **Movie:** Hardbodies

2:00
4 News
5 **Movie:** House of Dracula (1945). Lon Chaney Jr., John Carradine.
9 Joe Franklin
11 Solid Gold

2:15
2 **Movie:** Getting Married (1978). Richard Thomas, Bess Armstrong.

2:30
4 Sally Jessy Raphaël
7 **Movie:** The Colossus of New York (1958). Ross Martin, Otto Kruger.

2:45
H **Movie:** Easy Money

2:50
S **Movie:** Witches' Brew

3:00
4 Music City USA
9 **Movie:** Racquet (1979). Bert Convy.
11 Kung Fu

3:15
W **Movie:** Cleopatra Jones

3:19
5 **Movie:** Bagdad (1949). Maureen O'Hara.

3:30
4 Ben Casey

4:00
11 Abbott and Costello

4:05
7 New $100,000 Name That Tune

4:16
2 Newsmakers

4:30
4 Hit City
11 Biography: Woodrow Wilson
H **Movie:** Yellowbeard
S Joan Rivers (and Friends) Salute Heidi Abromowitz (cc)

4:46
2 **Movie:** The Long Way Home (1975). Glenn Ford.

5:00
4 Candid Camera
9 News
11 Insight

5:30
4 Here's Lucy
9 **Movie:** Blood of Dracula (1957). Sandra Harrison, Louise Lewis.
11 News
S The Incredible Book Escape

Mon., June 17

6:00
2 4 7 News
5 What's Happening
9 Police Woman
11 Private Benjamin
13 New Jersey Nightly News
21 The Woodwright's Shop
31 Cityscope
S **Movie:** It All Came True

6:30
5 One Day at a Time
11 Benson
13 Nightly Business Report
21 This Old House (cc)
31 City Comment

6:45
31 News From City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Sale of the Century
11 Jeffersons
13 MacNeil/Lehrer NewsHour
21 Doctor Who
31 Brooklyn College Presents
H Penny Power

7:30
2 Wheel of Fortune
4 Family Feud
5 Archie Bunker's Place
7 Entertainment Tonight
9 Bosom Buddies
11 News
21 Long Island Report
31 Dr. Who
H Fraggle Rock (cc)
W **Baseball:** Chicago Cubs vs. Mets

8:00
2 Scarecrow and Mrs. King
4 TV's Bloopers and Practical Jokes
5 PM Magazine
7 **Baseball:** TBA
9 News
11 **Movie:** Attack on Terror (1975). George Grizzard, Rip Torn. Part 1 (Part 2, Mon., June 24, 8 p.m.).
13 Heart of the Dragon (cc)
21 Wild America (cc)
31 Video Music Box
H **Movie:** Coma
N **Movie:** Diary of a Chambermaid
S **Movie:** You Can't Take It With You (1983) (cc)

8:30
5 Carol Burnett
9 Family Feud
21 Profiles of Nature

9:00
2 Kate & Allie
4 **TV Movie:** Remembrance of Love (1982). Kirk Douglas, Pam Dawber.
5 Merv Griffin
9 **Special:** Television: Our Life and Times
13 American Playhouse—Paper Angels (cc)
21 In Search of Bach
31 P-O-V

9:30
2 Newhart
31 What About the Victim?

10:00
2 Cagney & Lacey
5 11 News
13 21 31 Battered Wives, Shattered Lives
H **Movie:** Rhinestone (cc)
N **Movie:** The Milky Way
S **Movie:** Rhinestone (cc)

10:30
W **Movie:** The Man Who Wasn't There

11:00
2 4 7 News
5 WKRP in Cincinnati
9 Phil Silvers
11 Odd Couple
13 Battered Wives, Shattered Lives Follow-up
21 Nightly Business Report
31 Switch On Japan

11:30
2 Simon & Simon
4 Best of Carson
5 Kojak
7 Nightline
9 Hawaii Five-O
11 Honeymooners
21 Latenight America

12 MIDNIGHT
7 Eye on Hollywood
11 Star Trek
13 MacNeil/Lehrer NewsHour
H **Movie:** Bananas
N **Movie:** Eddie and the Cruisers
S **Movie:** Sixteen Candles

12:30
4 David Letterman
5 Naked City
7 New $100,000 Name That Tune
9 Best of Saturday Night Live
W **Movie:** Body Magic

12:40
2 Columbo

1:00
7 **Movie:** Another Time, Another Place (1958). Barry Sullivan, Lana Turner.
9 Joe Franklin
11 Barney Miller

1:25
H **Movie:** The Survivors

1:30
4 11 News
5 Real Estate: Investment of the '80s

1:35
S Steve Martin in "Homage to Steve"

2:00
2 News
4 Sally Jessy Raphaël
9 **Movie:** Out of the Past (1947). Kirk Douglas, Jane Greer, Robert Mitchum. Classic *film noir* about gas station owner who gets involved with former boss and moll. Remade as *Against All Odds*.
11 Christian Children's Fund

2:30
4 Ben Casey
5 Best of Midday
11 **TV Movie:** In the Steps of a Dead Man (1974). Syke Aubrey.
W **Movie:** Easy Money

2:35
S **Movie:** The Star Chamber

3:15
H **Movie:** Coma

3:30
4 Ben Casey
5 Off the Set

4:00
9 Joe Franklin
11 Abbott and Costello

4:30
4 Here's Lucy
11 Biography: Jackie Robinson
S **Movie:** Danny

5:00
4 Here's Lucy
9 News
11 Life of Riley

5:15
H Yesteryear . . . 1947

5:30
4 Twenty-Minute Workout
7 Morning Stretch
11 News

Tue., June 18

6:00
2 4 7 News
5 What's Happening
9 Police Woman
11 Benson
13 New Jersey Nightly News
21 Aloha China
31 International Edition
H **Movie:** Midnight Madness (cc)

6:30
5 One Day at a Time
11 Jeffersons
13 Nightly Business Report
21 New York's Master Chefs
31 City Comment
S **Movie:** Mr. Mom (cc)

7:00
2 4 7 11 News
5 M*A*S*H
9 Sale of the Century
13 MacNeil/Lehrer NewsHour
21 Doctor Who
31 All About TV
W **Movie:** Day for Night (subtitled)

7:30
2 Wheel of Fortune
4 Family Feud
5 Archie Bunker's Place
7 Entertainment Tonight
9 Bosom Buddies
11 **Baseball:** Baltimore Orioles vs. Yankees
21 Long Island Report
31 Dr. Who

8:00
2 Jeffersons
4 A-Team
5 PM Magazine
7 Three's a Crowd (cc)
9 News
13 Nova (cc)
21 Answerwise
31 Video Music Box
H **Movie:** The Beastmaster
N **Movie:** Polyester
S **Movie:** Uncommon Valor (cc)

8:30
2 Alice
5 Carol Burnett
7 Foul-Ups, Bleeps & Blunders (cc)
9 Family Feud
21 Answerwise

9:00
2 **TV Movie:** The Other Victim. William Devane, Jennifer O'Neill. Husband's struggle to regain his balance after his wife is raped.
4 Riptide
5 Merv Griffin
7 Who's the Boss? (cc)
9 **Movie:** Pendulum (1969). George Peppard, Jean Seberg.
13 The Military and the News Media: A Question of Access
21 Long Island Calls Governor Cuomo
31 Emigrant Saga
W **Movie:** Hard to Hold

9:30
7 Comedy Factor

10:00
4 Remington Steele
5 11 News
7 MacGruder and Loud (cc)
13 Jean Shepherd's America. A snowstorm sends Shepherd to the Versailles of motels.
21 Masterpiece Theatre: Strangers and Brothers (cc)
H **Movie:** Something Wicked This Way Comes
N **Movie:** Rude Boy
S John Fogerty's All Stars (cc)

10:30
⓭ Sporting Life—Big Leagues of Laughter
㉛ Grant Wood's America

11:00
❷ ❹ ❼ News
❺ WKRP in Cincinnati
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
㉛ Switch On Japan
Ⓢ Brothers (cc)
Ⓦ **Movie:** Candy Goes to Hollywood

11:30
❷ Magnum, P.I.
❹ Tonight Show
❺ Kojak
❼ Nightline
❾ Hawaii Five-O
⓫ Honeymooners
㉑ Latenight America
Ⓢ Bizarre 19 (cc)

11:35
Ⓗ Sex and the American Teenager

12 **MIDNIGHT**
❼ Eye on Hollywood
⓫ Star Trek
⓭ Mystery!: Reilly: Ace of Spies (cc)
Ⓝ **Movie:** Lisztomania
Ⓢ **Movie:** Experience Preferred . . . but Not Essential

12:30
❹ David Letterman
❺ Naked City
❼ New $100,000 Name That Tune
❾ Best of Saturday Night Live
Ⓦ **Movie:** The Hotel New Hampshire

12:35
Ⓗ **Movie:** Nine to Five

12:40
❷ McCloud

1:00
❼ **Movie:** Guns of Diablo (1964). Charles Bronson.
❾ Joe Franklin
⓫ Barney Miller

1:20
Ⓢ Rick and Bob Report

1:30
❹ ⓫ News
❺ Hogan's Heroes

1:50
Ⓢ **Movie:** Mr. Mom (cc)

2:00
❷ News
❹ Sally Jessy Raphaël
❺ **TV Movie:** Friendly Fire (1978). Carol Burnett, Ned Beatty. Trying to make sense of Vietnam nonsense.
❾ **Movie:** Night Song (1947). Dana Andrews, Merle Oberon.
⓫ *Start of Something Big*

2:30
❹ Ben Casey
Ⓗ **Movie:** The Exterminator
Ⓦ **Movie:** Reuben, Reuben

3:00
⓫ **Movie:** A Killer in Every Corner (1975). Patrick Magee.

3:25
Ⓢ **Movie:** Tendres Cousines

3:30
❹ Ben Casey

4:00
❾ Joe Franklin

4:15
Ⓗ **Movie:** Amityville II: The Possession

4:30
❹ Here's Lucy
⓫ Biography: John Glenn

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
⓫ News
Ⓢ Montreux International Rock Festival

Weekend, June 15–16

Sat., June 15

6:00
❹ Carrascolendas
❺ Pattern for Living
⓫ Wall Street Journal Report
Ⓗ Video Jukebox

6:30
❷ Patchwork Family
❹ Sonrisas
❺ Insight
⓫ Wild Kingdom
Ⓗ **Movie:** Silver Dream Racer
Ⓢ **Movie:** The Secret of NIMH

7:00
❹ Vegetable Soup
❺ World Tomorrow
❼ Davey and Goliath
❾ News
⓫ Pink Panther

7:30
❷ Kidsworld
❹ Kidalittles
❺ Wonderama
❼ Little Prince
❾ Point of View
⓫ Josie and the Pussycats
⓭ MacNeil/Lehrer NewsHour

8:00
❷ The Bisketts
❹ Snorks
❺ Movin' On
❼ Superfriends
❾ Christopher Closeup
⓫ Voltron
Ⓢ **Movie:** Nancy Goes to Rio

8:30
❷ Get Along Gang
❹ Pink Panther & Sons
❼ Superfriends
❾ New Jersey People
⓫ Hee Haw
⓭ Wall $treet Week
Ⓗ **Movie:** Heart Like a Wheel

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Star Search '85
❼ Mighty Orbots
❾ Nine on New Jersey
⓭ McLaughlin Group

9:30
❷ Dungeons and Dragons
❼ *Turbo Teen*
❾ Davey and Goliath
⓫ Puttin' on the Hits
⓭ Capitol Journal

10:00
❷ Bugs Bunny/Road Runner
❺ Saturday *Morning*
❼ Rubik the Amazing Cube
❾ Championship Wrestling
⓫ Soul Train
⓭ Firing Line
Ⓢ **Movie:** Girl With Green Eyes

10:30
❹ Alvin and the Chipmunks
❼ New Scooby-Doo Mysteries
Ⓗ **Movie:** Jaws III

11:00
❷ CBS Storybreak
❹ Kidd Video
❼ Scary Scooby Funnies
❾ Hardy Boys/Nancy Drew Mysteries
⓫ International All-Star Wrestling
⓭ Tony Brown's Journal
Ⓦ **Movie:** You Can't Take It With You (1983)

11:30
❷ Pryor's Place
❹ Mr. T
❼ The Littles
⓭ Open Mind

12 **NOON**
❷ Bugs Bunny/Road Runner
❹ Spiderman and His Amazing Friends
❺ Expedition Danger
❼ Weekend Specials (cc)
❾ Voyagers!
⓫ This Week in Baseball
⓭ Heart of the Dragon (cc)
㉑ Gourmet Cooking
Ⓢ **Movie:** Nate and Hayes

12:30
❷ Saturday Supercade
❹ Incredible Hulk
❺ America's Top Ten
❼ American Bandstand
⓫ Abbott and Costello
㉑ Rod & Reel
Ⓗ Video Jukebox

1:00
❹ Major League Baseball: An Inside Look
❺ Fame
❾ **Movie:** I Died a Thousand Times (1955). Jack Palance, Shelley Winters. Mad Dog Roy Earle.
⓫ **Movie:** Amsterdam Connection. Chen Shing, Kid Sherrif.
⓭ The Yin and the Yankee
㉑ How to Play the Piano Despite Years of Lessons
Ⓗ **Movie:** The Bounty
Ⓦ **Movie:** You Can't Take It With You (1983)

1:15
❹ **Baseball:** Los Angeles Dodgers vs. Houston Astros

1:30
❷ Pole Position
❼ Greatest Sports Legends—Yogi Berra
㉑ Square Foot Gardening

2:00
❷ Kidsworld
❺ Baretta
❼ **Golf:** U.S. Open
⓭ This Old House (cc)
㉑ Motorweek
Ⓢ **Movie:** The Princess and the Pirate

2:30
❷ Public Hearing
⓭ Victory Garden
㉑ Gourmet Cooking

3:00
❷ **TV Movie:** Crime Club (1975). Robert Lansing.
❺ **Movie:** Deadly Angels (1979). Evelyne Kraft.
❾ **Movie:** Che! (1969). Omar Sharif.
⓫ **Movie:** Godzilla vs. the Thing (1964). Okira Takarada.
⓭ Square Foot Gardening
㉑ Magic of Oil Painting

3:30
⓭ Sporting Life—An Easy Throw to First
㉑ How to Play the Piano Despite Years of Lessons
Ⓗ Ⓦ **Movie:** Testament (cc)

4:00
❹ **Baseball:** Detroit Tigers vs. Yankees
⓭ American Playhouse—Three Sovereigns for Sarah. Part 3.
㉑ House for All Seasons (cc)
Ⓢ **Movie:** The Secret of NIMH

4:30
❷ NCAA Special
㉑ *Last Chance Garage* (cc)

5:00
❺ Mission: Impossible
❾ B. J. and the Bear
⓫ Solid Gold
⓭ Adam Smith in the New China: From Marx to Mastercard?
㉑ The Well-Tempered Bach
Ⓗ **Movie:** Midnight Madness (cc)
Ⓦ **Movie:** The Riddle of the Sands

5:30
Ⓢ **Movie:** Rhinestone (cc)

6:00
❷ Channel 2 the People
❺ Blue Knight
❾ Battlestar Galactica
⓫ Puttin' on the Hits
⓭ Nature
㉛ Smithsonian World

6:30
❷ ❼ News
⓫ Dance Fever

7:00
❷ ❾ News
❹ Prime of Your Life
❺ Too Close for Comfort
❼ Hollywood Close-Up
⓫ Jeffersons
⓭ Family Classics—Ivanhoe
㉑ Wall $treet Week
㉛ Washington Week in Review
Ⓗ **Movie:** Nine to Five
Ⓦ **Movie:** Eddie Macon's Run

7:30
❷ Muppets
❹ Fight Back
❺ Archie Bunker's Place
❼ Weekend Style
❾ **Baseball:** Mets vs. Montreal Expos
⓫ At the Movies
⓭ Wild America
㉑ Inside Albany
㉛ McLaughlin Group
Ⓢ **Movie:** Warlords of the 21st Century

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DUBROVNIK

8:00
2 Cover Up
4 Diff'rent Strokes
5 **Movie:** The Wrong Man (1956). Henry Fonda, Vera Miles. NYC musician falsely accused of robbery, from Hitch.
7 T. J. Hooker (cc)
11 **Movie:** Five Days From Home (1978). George Peppard, Neville Brand.
13 Nature of Things
21 National Geographic Special: Four Americans in China
31 Mystery!: Reilly: Ace of Spies
N **Movie:** La Dolce Vita

8:30
4 It's Your Move

9:00
2 Airwolf
4 Gimme a Break
7 Love Boat (cc)
13 Film on Film—Movietone: It Spoke for Itself
21 Heart of the Dragon (cc)
31 Hello Jerusalem
H **Boxing:** WBC Heavyweight Champion Pinklon Thomas vs. Mike Weaver
S **Movie:** Nate and Hayes
W **Movie:** Greystoke: The Legend of Tarzan, Lord of the Apes

9:30
4 Mama's Family

10:00
2 Mickey Spillane's Mike Hammer
4 White Paper: A Portrait of the Press, Warts and All
5 11 News
7 Finder of Lost Loves (cc)
9 Billy Graham Crusade
13 Sneak Previews
21 **TV Movie:** The Corn Is Green (1979). Katharine Hepburn, Ian Saynor.
31 German Pro Soccer

10:30
5 Black News
11 Wall Street Journal Report
13 **Movie:** The Blue Dahlia (1946). Alan Ladd, Veronica Lake.

11:00
2 4 7 News
5 **Movie:** Voyage of the Damned (1976). Faye Dunaway, Orson Welles.
9 Burns and Allen
11 Tales From the Darkside
H **Movie:** Forced Vengeance
N **Movie:** Alsino and the Condor
S **Movie:** Laura

11:15
W **Movie:** China Girl

11:30
4 Saturday Night Live
7 News (cc)
9 Racing From Roosevelt
11 **Movie:** Evil Under the Sun (1982). Peter Ustinov, Diana Rigg.

11:45
2 Sports People
7 **Movie:** Title Shot (1982). Tony Curtis.

12 **MIDNIGHT**
2 **Movie:** True Grit (1969). John Wayne, Glen Campbell.
9 All Star Wrestling

12:35
H The Hitchhiker
S **Movie:** Still Smokin'

12:45
W **Movie:** Ladies Night

1:00
4 Hawk
9 **Movie:** The Murder Mansion (1970). Analia Gade, Evelyn Stewart.
N **Movie:** Roseland

1:10
H **Movie:** Jaws III

1:30
11 News

1:35
7 **Movie:** Street People (1976). Roger Moore.

2:00
4 Ben Casey
11 At the Movies
W **Movie:** Testament

2:05
5 **Movie:** Grand Hotel (1932). Greta Garbo, John Barrymore. "I want to be alone."

2:10
S **Movie:** Rhinestone (cc)

2:30
11 **Movie:** The Happy Years (1950). Dean Stockwell.

2:44
2 Record Guide

2:55
H **Movie:** Midnight Madness (cc)

3:00
4 **Movie:** Dressed to Kill (1946). Basil Rathbone, Nigel Bruce. No, not De Palma. Rathbone and Bruce the definitive Holmes and Watson.
9 **Movie:** Jenny (1970). Alan Alda, Marlo Thomas.

3:14
2 **Movie:** Confessions of the D.A. Man (1971). Robert Conrad.

3:30
W **Movie:** The Riddle of the Sands

4:10
S **Movie:** Warlords of the 21st Century

4:30
11 Biography: Duke and Duchess of Windsor

4:55
H **Movie:** Testament (cc)

5:00
9 News
11 Life of Riley

5:05
2 **Movie:** The Norliss Tapes (1973). Roy Thinnes, Angie Dickinson. Writer hunting for a vampire in Monterey.

5:30
9 Straight Talk
11 News

5:50
5 Time for Timothy

Sun., June 16

6:00
11 Wall Street Journal Report
S Professor Wagstaff's Time Machine

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 11 Christopher Closeup
9 News
H Puff the Magic Dragon in the Land of Living Lies

6:45
11 Davey and Goliath

7:00
2 Hot Fudge
4 Joy of Gardening
5 Hour of Power
7 Faith for Today
9 Meet the Mayors
11 Old Time Gospel Hour
H **Movie:** Brainwaves
S **Movie:** Kelly

7:30
2 Channel 2 the People
4 Journey to Adventure
7 This Is the Life
9 New Jersey Report
13 Sesame Street (cc)

8:00
2 Way to Go
4 Here's Lucy
5 Jimmy Swaggart
7 Insight
9 Millionaire Maker
11 Frederick K. Price

8:30
2 For Our Times
4 Baseball Bunch
7 World of Photography
9 Day of Discovery
13 Mister Rogers' Neighborhood
H **Movie:** Danny

9:00
2 Sunday Morning
4 Kids, Inc.
5 **Movie:** Hills of Rome (1948). Edmund Gwenn, Donald Crisp.
7 Tiempo
9 Oral Roberts
11 Jackson Five
13 Sesame Street (cc)
S **Movie:** The Escape Artist

9:30
4 Positively Black
7 News Conference
9 Point of View
11 Voltron

10:00
2 Face the Nation
4 Essence
7 Video Game
9 Sunday Mass
11 The Transformers
13 Mister Rogers' Neighborhood
H Fraggle Rock (cc)

10:30
4 Visiones
7 Entertainment This Week
9 That's the Spirit
11 Three Stooges
13 Family Classics—Ivanhoe
H Workin' for Peanuts

11:00
2 Taking Advantage
4 First Estate: Religion in Review
5 **Movie:** Bomba the Jungle Boy. Johnny Sheffield.
9 Make Peace With Nature
11 **Movie:** Abbott and Costello Meet the Mummy (1955). Bud Abbott, Lou Costello.
13 Wild America (cc)
S **Movie:** Revenge of the Pink Panther
W **Movie:** Wavelength

11:30
2 Newsmakers
4 Today in New York
7 This Week With David Brinkley
9 World Tomorrow
13 3-2-1 Contact (cc)
21 Wall $treet Week
H **Movie:** The Secret of NIMH

12 **NOON**
2 Channel 2 the People
4 News 4orum
9 Robert Schuller (cc)
13 Why in the World
21 Tony Brown's Journal

12:30
2 Seeing Stars
4 Meet the Press
5 **Movie:** Western Union (1941). Robert Young.
7 Sportsbeat
11 **Movie:** The Last Bride of Salem (1974). Bradford Dillman, Lois Nettleton.
13 Inside Albany
21 **Movie:** Remedy for Riches (1940). Jean Hersholt, Dorothy Lovett.
W **Movie:** Never Say Never Again

1:00
2 **Special:** Michigan 400
4 A Lost History
7 Like It Is
9 Exciting World of Speed and Beauty
13 Here's to Your Health
H Ray Bradbury Theater: The Playground
S **Movie:** Dodsworth

1:30
9 **Baseball:** Mets vs. Montreal Expos
13 Agronsky & Co.
H **Movie:** Yellowbeard

2:00
4 Young People's Special
7 **Golf:** U.S. Open
11 **Baseball:** Detroit Tigers vs. Yankees
13 New Tech Times
21 Great Performances—The Life of Verdi. Part 1 of 6. (cc)

2:30
4 Mike Douglas Presents
5 **Movie:** Northwest Passage (1940). Spencer Tracy, Robert Young.
13 Innovation (cc)

2:45
W **Movie:** The Bounty

3:00
13 Carl Sagan: Nuclear Winter
H **Movie:** Android
S The Young (at Heart) Comedians Special

3:30
4 **Golf:** McDonald's Championship

4:00
9 B. J. and the Bear
13 Great Performances—The Life of Verdi. Part 1 of 6. (cc)
21 Nature of Things

4:30
2 Fathers, Sons, and Daughters
4 Sportsworld
H **Movie:** Brainwaves
S **Movie:** The Escape Artist

5:00
5 Fame
9 Jacques Cousteau's Mississippi
11 This Week in Baseball
21 Undersea World of Jacques Cousteau
W Let the Falcons Go

5:30
2 Sports Inside Out
11 **Movie:** The War Lord (1965). Charlton Heston, Richard Boone.

6:00
2 4 News
5 **Movie:** Claudine (1974). Diahann Carroll.
13 The Military and the News Media: The Correspondent Under Fire
21 Sporting Life—Ah, to Be in England
31 Cho-Cho-San—*Madame Butterfly*
H Fraggle Rock (cc)
W Kenny Loggins in Concert

6:05
S **Movie:** Kelly

6:30
2 4 7 News
21 Adam Smith's Money World
H **Movie:** Sixteen Candles (cc)

7:00
2 60 Minutes
4 Punky Brewster
7 Ripley's Believe It or Not! (cc)
9 Switch
13 Seeing Things
21 Inside Albany
W **Movie:** Midnight Madness

7:30
4 Diff'rent Strokes
21 Ask Congress

8:00
2 Murder, She Wrote
4 Cosby Show
5 Star Search '85
7 **Movie:** F.I.S.T. (1978). Sylvester Stallone.
9 Straight Talk
11 Lifestyles of the Rich and Famous
13 Nature (cc)
21 In Search of Bach
31 Heart of the Dragon
H **Movie:** The Natural (cc)
N **Movie:** Under the Volcano
S **Movie:** Revenge of the Pink Panther

8:30
4 **Special:** Fathers and Sons

9:00
2 Crazy Like a Fox
4 **Movie:** Bloodbrothers (1978). Richard Gere.
5 **Special:** Second Chance
9 New Jersey Report
11 Start of Something Big
13 Masterpiece Theatre—Strangers and Brothers
21 **Movie:** Big Brown Eyes (1936). Cary Grant, Joan Bennett. Hers, not his.
31 The Prisoner
W **Movie:** Mr. Mom

9:30
9 Nine on New Jersey

10:00
2 Trapper John, M.D.
5 11 News
9 Meet the Mayors
13 Adam Smith's Money World
31 Videoville
N **Movie:** Volcano
S Brothers (cc)

10:20
H Ray Bradbury Theater: The Playground

10:30
5 Sports Extra
9 New Jersey People
11 From the Editor's Desk
13 Monty Python
21 Ask Congress
S Bizarre 19 (cc)

11:00
2 4 7 News
5 Off the Set
9 World Tomorrow
11 Odd Couple
13 New Television
21 Butterflies
H **Movie:** Valley Girl
S **Movie:** Class
W **Movie:** Fringe Benefits

11:15
2 News

11:30
5 David Susskind
7 News
9 It Is Written
11 Honeymooners

11:45
2 Sports Update
4 Strictly Business
7 Sports Special

12 **MIDNIGHT**
2 Barnaby Jones
4 George Michael's Sports Machine
7 **Movie:** Try to Catch a Saint (1975). Susan Clark.
9 Jimmy Swaggart
11 Star Trek
N **Movie:** Wise Blood

12:30
4 Greatest American Hero
W **Movie:** Wavelength

12:45
H **Movie:** Sixteen Candles (cc)
S **Movie:** Porky's II: The Next Day

1:00
2 Barnaby Jones
9 **Movie:** Goodbye, My Fancy (1951). Joan Crawford, Frank Lovejoy.
11 Tales From the Darkside

1:30
4 Ben Casey
5 St. Jude's: Please Help Me Live
11 News

2:00
2 News
7 **Movie:** Voyage Into Space (1970).
11 Wall Street Journal Report

2:20
H **Movie:** Repo Man

2:30
4 Positively Black
5 Real Estate: Investment of the '80s
11 **Movie:** Generation (1969). David Janssen.
S **Movie:** The Lady in Red

3:00
4 First Estate: Religion in Review
9 **Movie:** The Magnificent Ambersons (1942). Joseph Cotten.

3:30
5 **Special:** Second Chance

4:00
H **Movie:** The Natural (cc)

4:10
S The Young (at Heart) Comedians Special

4:30
11 Biography: Wendell Willkie

5:00
9 News
11 Life of Riley

5:30
7 Morning Stretch
11 News

5:40
S **Movie:** Dodsworth

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New York Classified is a weekly feature. **Rates effective with the January 7, 1985 issue:** one-time ad, **$33.00** per line; two consecutive ads, **$27.25** per line per issue; four consecutive ads, **$24.25** per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.00** for NYM Box numbers. Display classified ads are available at **$377.00** per inch. Add 10% for gray background. Complete rate card available. **Check or money order must accompany copy and be received every Monday for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017; **212-880-0734.** All ads accepted at the discretion of the publisher.

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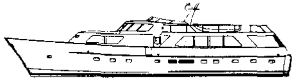

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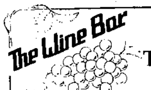

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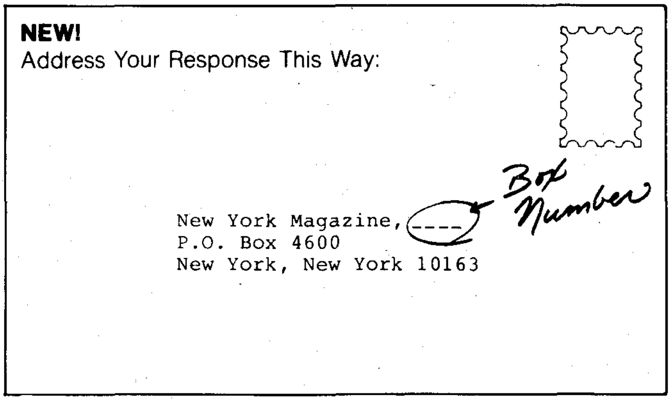

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Youthful, Athletic, Pretty—Culture-loving, 36-year-old, Jewish female, who enjoys her NJ shore home and city apartment. Seeks a sensitive, articulate, professional, mensch for that special, loving lasting relationship, non-smoker, 5'10" plus, preferred. Note/photo. NYM L999.

Bright, Handsome Jock—fit (jogs, tennis, nautilus), zany, dynamic, informal Jewish professional, 35, 6', 170, seeks trim, pretty, oriental or white, (semi) jockette, for that once-in-a-lifetime romance. Photo, please. NYM E608.

Fun-Loving, Attractive, 5'6"—38-year-old CT. woman, who is financially secure, Jewish, with two young kids, but still finds time for tennis, movies, theater, and quiet moments at home. Are you a Jewish man with a great sense of humor, athletic, romantic, who appreciates and can afford the finer things in life? If so, RSVP with photo. Oops, if you smoke or use drugs do not respond. NYM J612.

Let's Fall In Love—Dynamic executive, handsome, cultured , Village resident, 33, 5'8", seeks attractive, successful female, 23-28. Enjoy: tennis, beach, New Wave, Broadway. Bio/photo/phone. PO Box 732, NYC 10163.

Handsome, Successful, Sensitive—Jewish man, ready to stop and smell the roses, 41, 6'1", 180, loves Gershwin and Porter. Would like to meet a sexy lady to make their lyrics live. Upstate resident. Photo/note/phone. NYM J613.

Very Pretty, Perky Lady—38, with polish and pizzazz, seeks "magic", with classy, romantic, stable, handsome, successful Jewish, non-smoking man of integrity, to 47, with sense of humor, and ability to care, communicate and commit to a relationship. Phone/bio/photo. NYM E581.

Terrific Lady—Tall, slim, pretty professional, 33, seeks warm, handsome, terrific man, 30's, for country, city, fun, and romance. Photo, helpful. NYM J614.

Handsome, Successful—Italian-American, 50, 5'9", 162 lbs, non-smoker, seeks slender, attractive, female to 40, for relationship, possible marriage. Photo and phone, please. NYM E582.

Are You A Cultured—Fun, warm, attractive, 50ish man? I'm a still pretty, 54. Shall we meet? NYM J615.

Someone To Fill The Pages—Of my diary. Stylish, pretty, foxy lady, seeks an accomplished, handsome male, over 40, for happy ending. Photo/phone. NYM J625.

Wise And Kind, Tall And Pretty— Professional woman (40), values life, fun, intimacy, and love. Seeks a man who is sensitive, secure, and appealing. NYM J626.

The Beauty Of Success—Beautiful women and successful men go together like sugar and spice. I'm a highly successfu publisher in a controversial field, 49-years-old, recently divorced, with all the accoutrements of success: townhouse in the east 60's, limousine, fast-lane lifestyle. A beautiful and intelligent, high fashion model or lovely actress, aged 21-35, would make a perfect partner. Mus send photo. P.O. Box 432. Old Chelsea Station, NYC 10011.

Lovely, Lean, Leggy—Soft-looking blonde lady, looking for handsome, caring, non-smoking, successful, slim, fun loving, intelligent male, 40-50, for romantic days and nights and. Photo/phone please. NYM E583.

Perfection Not Required—Just be male moderately sane, humorous and adventurous. I'm a tall, attractive, warm, funny Jewish female, 43, who loves coffee-chip ice cream. NYM J616.

Still Single After All These Years—28-year-old, Jewish MD, very selective, seeks perfect mate. I'm 5'6", 150, very attractive, with many interests; you are Jewish very pretty, athletic, and not too shy to send photo. NYM J618.

Tall, Harvard/Entrepreneur—38, who has wit, charm, creativity, seeks warm caring lady, with full Dolly Parton-like figure and internal beauty. NYM E585.

Box-Top Offer—Striking, sparkling, sensual lady, 38, 5'10", media professional with eclectic tastes, a silly streak and an adventurous spirit, seeks attractive, athletic man, 35-45, who likes hugging, the beach, jazz, film, enjoys his life and wishes to share it with a special lady, me The first 8,368 responses get a kind word Please, send photo, phone and box top to: NYM J619.

LA Man—36, tall, athletic, intellectual studio exec, would like to share, quiet noisy, relaxed intensely with very intelligent, very pretty, LA woman, 25-35 Photo/bio. NYM E586.

Graceful And Elegant—Strikingly attractive, blue-eyed, natural blonde, 38 shapely, warm, easy-going, intelligent. Seeking similar, 40's-50's, good-looking suburban/city, professional male who is marriage-minded. Photo/phone. NYM J621.

Pretty, North Westchester Woman—44 bright, professional, educated, athletic seeks male counterpart. NYM T210.

Out Of The Ordinary—Accomplished woman would enjoy meeting a successfu man, 32-45, who would share his ideas and experiences, with a warm, intelligent woman. Bio/phone/photo. NYM J622.

Elegant Jewish Woman—39, slim, 5'7", thoughtful, generous, and energetic, a hard working banker with class, seeks a kind, Jewish man, with grace, humor and warmth for a loving, committed relationship. Note, phone. NYM E591.

STRICTLY PERSONALS

May I Interest You—In charming a very pretty New Yorker, Christian background, slim, petite, professionally and financially secure, 38 and, alas, still a smoker. A sincere, caring and successful man welcomed as a good friend by an unpretentious sophisticate with a warm smile, an engaging laugh and a romantic soul. NYM T218.

Make My Day!—Reach out to me. 30, tall, attractive, Jewish professional, seeks a special man like you. NYM E587.

Bright, Pretty Female, 26—Desirous of meeting, intelligent, energetic, physically fit man with whom to share the pleasures of NYC. NYM T220.

Looking For Love—Warm, pretty, Jewish lady, fifty plus, bright and sweet. Wants a good-natured winner for perennial romance. PO Box 812, Lodi, NJ 07644.

Forthright, Caring Female Attorney—Attractive, petite, Jewish, 43. Wishes to share life with an intelligent, communicative, sensitive male. NYM T223.

Is There A Man—Who's not afraid to love and be loved? Bright, attractive journalist, 37, quiet personality, likes classical music, MTV, travel, cooking and sushi; dislikes sports. I value my independence but am yearning to settle down with a decent, caring, financially and emotionally secure man. Non-smoker, no drugs. Letter/photo. NYM T224.

Handsome, Successful Male—Young-looking 43, 5'10", continental background, would like to meet attractive, slender, warm lady, 28-36, over 5'6", for friendship or possibly romance. Photo, note, phone. NYM T225.

Spice Of Life—Are you a successful, intelligent, Jewish man, 47-59, salt/pepper hair with a zest for life, who would relish a terrific, elegant, woman of good taste? Note/phone. NYM E611.

Made In Italy—Slender, pretty, 34, likes a take-charge guy, who likes the same things, country, music, city, theater, sports, friends, and an exciting relationship. Note/phone. NYM E620.

Civilized Philadelphia Transplant—WASP, 30, blonde publisher seeks urbane intellectual with silly streak to enjoy the beach, Bobby Short, David's Cookies, SoHo, antiques, ballet and a deep friendship. Photo? NYM T227.

Intelligent, Funny, Unique—Attractive woman journalist, 25, would like to meet a good man, 26-32. NYM T228.

Blonde, 40, Voted Prettiest—In graduating class, wishes to meet business or professional man, widowed or divorced, for meaningful relationship. I am in stock trading. NYM T229.

If You Believe In Magic—I'm 39, divorced father of 2, good-looking, energetic, romantic, sensual, fun-loving, optimistic, adventurous, athletic, love music, dancing, theater, and own my own business. Looking for a self-assured, successful, good-looking woman, 25-39, for lasting relationship. Send recent photo, note and phone number. NYM T230.

Good Looks—Wall Street romantic, 28, 5'7", seeks caring female, 23-31, for summer fun and beyond. Photo if possible. Bio/phone. NYM T231.

Gorgeous Lady Of Quality—Needs dynamic gentleman of substance, late 40's or over. Note/phone. NYM T233.

Rubensque Beauty—Ad exec, 31, with passion for life, seeks romance with tall man (6' plus/under 40 years) with great sense of humor. Be very good at whatever your passions in life may be. Write with photo. NYM T232.

Loving, Leggy, Queens/LI Lady—35, pretty, shapely, tall, WASP, romantic, athletic, adventurous, would value like-natured, sincere man who also desires commitment/marriage/family. NYM T235.

English Executive—38, PhD, 6', US resident with humor, sensitivity and adventure seeks intelligent, attractive and creative woman, 25-45, who wants genuinely close relationship. Note/phone/photo. NYM T236.

Tall, Dark, Handsome—LI businessman, middle aged, non-smoker, seeks woman of quality with whom to have an exclusive relationship. NYM T237.

Successful Business Exec—47, 6' tall, trim and fit, worldly but unpretentious. Seeks to meet slim and attractive lady who is both intelligent and secure. Photo appreciated. Reply to NYM T238.

Adorably Bubbly, Affectionate—Fun, registered nurse, wishes to meet gentleman, 30-40, for a meaningful relationship. Include photo/phone. NYM T239.

Vivacious, Audacious, Rambunctious—Lovely lady, 29, likes Alaska, algorithms, amour, animals, anatomy, anthropology, Armani, archeology, art, architecture, autumn, maybe you. If you're Jewish, take good care of yourself, love the life you're leading, but are tired of doing it alone, take a walk off the beaten path and drop me a line. NYM T244.

Powder Milk Biscuits—In Lake Wobegone and no mention of sensual, secure, successful, sincere, sensitive or great figure, income, sense of humor. All this plus me, a NYC female, looking for a man, 40 plus, who realizes that it takes time to discover the above qualities. NYM T234.

Big Blue-Eyed—Professional, attractive, romantic, creative woman. I like the arts, travel, beach, sunsets. If you share my interests and you're sincere, successful, humorous, affectionate, 25-33, send a note, phone, photo. NYM T240.

A Great First Act—For our first play. I want to meet a woman who proposes a most exciting, turn on opening act for us. My looks and style will please you. You must be pretty, sexy, 19-29. Your scenario and photo to NYM T241.

MBA (Must Be Available)—For laughter, romance and good times. Professional, Jewish female, 31, seeks bright, successful, Jewish male, 30-40, with wit, charm and a sense of adventure. With chemistry right, spontaneous combustion possible. Personal note/phone requested. Photo? Willing to chance it,me too! NYM T242.

Curly-Haired Connected Lady—Looking for sensitive, witty counterpart to share love and laughter. Tall, eclectic individual, 35-48, invited to create an adventure. NYM T243.

Elderly Gentleman Mexican Resident—Jewish, lonely, wealthy, desires to meet sixtyish lady interested in long-term, secure arrangement. Bio/photo, please. NYM T246.

Strictly Personals ads continued on next page.

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NEW YORK CLASSIFIED

STRICTLY PERSONALS

Handsome, WASPY Male—36, 6', slim, honest, successful, sensitive, sincere, likes dining, bicycling, movies, music. Seeks bright, beautiful, slim, sensual woman, under 35, for an affectionate relationship. Letter/photo/phone. NYM J628.

Attractive, 33-Year-Old—Italian-American female, emotionally and financially stable, generous, kind, with a great wit, looking for a compatible male, (35-40), who possesses a passion for his work, and more to spare for a relationship. Note/photo/phone, please. NYM E592.

Don't Leave Home Without Me—Do you want to know me? You should if you are looking for a dynamite woman of 42. Apply and you could recieve an unlimited emotional line of credit, with special privileges that may last a lifetime, which if you know yourself at all should come as no surprise. Note/phone. NYM J627.

CT. Female, Looking For—A friend and partner, who is not afraid to love. I am Jewish, 42, natural, warm, successful, seeking same in man, 40-50. Sense of humor a must. NYM J623.

Tired Of Living Solo—Blue-eyed, woman, author/therapist, Jewish, 41. Tender hearted, affectionate, optimistic. And You? NYM E590.

Extremely Attractive And Senuous—Mature woman, Jewish, seeks interesting, cultured, and athletic man, 60'ish. Photo/phone. NYM J624.

Perfect Strangers Can Share Romance—Male, 25, sensitive, attractive, seeks Jewish female, 20-30, with like qualities. Note/phone/photo optional. NYM T226.

Spirited, Sensuous, Sincere—Attractive, early 30's, female, PhD, research scientist who is adventurous and giving, seeks successful, highly educated, prominent, unattached man of similar age, whose passion includes life, love, and laughter. NYM E589.

Romance, Compassion—And a zest for life are alive and well in a 33-year-old, attractive, physically fit, professional male; seeks a woman to share in life's adventure. Photo, note. NYM E593.

Classy, Cultured, Striking—5'7", auburn-hair, successful entrepreneur, sense of humor, fun-loving, tennis player. Looks 41—that's what 51 looks like today. Are you male match? NYM E594.

Make Me Smile—Jewish professional, 27, pretty, slim, warm, sensitive, seeks caring, sincere, Jewish man, 28-34, who can make me laugh. Note/phone/photo. NYM J630.

Is There Such A Man—Wanting a woman, his equal in age, brains and accomplishments? Attractive, tall, slim professional, 46, divorced woman, looking for her equal. NYM J631.

Hi!—I am the woman of your dreams, whether you realize it or not! I'm 32, blonde hair, blue eyes, attractive, and on top of that, smart, personable, and charming. If you are financially secure, articulate, and a non-wimp who likes the outdoors, travel, Boodles Gin, and are ready to share these experiences with me, I'm ready to share them with you. Just send me a note, along with a recent photo and number. NYM J633.

Looking For My Counterpart—Are you out there? I'm very beautiful, very affluent, Manhattanite, with intelligence and charisma too. You are in your 40's to mid 50's, over 6', highly successful, handsome, romantic with a great sense of humor, and looking for someone to share good times with. Please send brief bio/photo. NYM E596.

Stunning, Slim, No. Jersey—Business professional, 45, no dependents, seeks compatible, energetic, non-smoker, to 58, for exciting and fulfilling relationship. Photo, if possible, bio. NYM J634.

An Amazing Fact!—I am one of six remaining men who is well-adjusted, bright, tall, well-built, nice looking, successful, and loves being affectionate. I am 37, and enjoy sports, animals, the country, and keeping in good physical shape. Is my female counterpart out there? Do you have the potential of being my best friend and sweetheart? Write to this endangered species, and please send a photo. NYM J635.

Attractive And Special—37-year-old, very successful, secure, sincere, well-educated female, looking for a tall, good-looking, college-educated male, between the ages 38-46. I have lots to offer, please respond with photo/phone/bio. NYM E597.

Voluptuous, Vivacious, Vulnerable—This extremely attractive, divorced parent with dark brown-hair, and big brown eyes, who is intelligent, honest, effervescent, sensitive, caring and warm, is looking for a very special man. One who knows how to be a good friend. He should be sophisticated, with a sense of style and self, sincere, successful, affectionate, possess a good sense of humor, and be ready for a sustaining relationship. Tall, Jewish, 35-45, athletic, varied interests, kids a plus. Please send note with photo and phone. NYM E598.

Alive, Giving And Taking—Highly intelligent, probing yet sensitive, supportive, Jewish M.D. with deep sense of loving and family. Seeks attractive, athletic, capable, playful, tough, adventuresome, lady, age to 35, with sense of humor, someone who can give and not take giving for granted. NYM E599.

Avoid The Hamptoms—Successful, lawyer, 34, Jewish, seeks woman, 24-32, to enjoy NYC with this summer and afterwards. I rest my case. NYM J637.

Inner And Outer Beauty—32, slim, seeks successful, handsome, fit, Jewish male, in 30's, who is caring, secure, witty, and intelligent, for a lasting relationship. Photo, please. NYM J638.

Unpretentious, Dynamite Woman—Warm and outgoing, independent and tender, Jewish, easy to look at, 36, thin and shapely. Hates smoke, loves dancing and good talking, among many other things. Would love to hear from non-shy, verbal and sensitive, male counterpart under 40. NYM E602.

Marriage-Minded Gentleman—European background, Christian, brown hair, grey eyes, 47, 6'3", 210 lbs., financially and physically healthy, educated, intelligent, single, seeks Christian lady of 30's, blonde, grey or blue eyes, slim, 5'5" up, eager to start a family. Note/photo. NYM T221.

Natural Blonde Woman—Wanted for slim, 6', professional man, with style. Your age should be 22-33, with model looks and intelligence, who enjoys being a woman without reservation. If you are miserable, neurotic, or have hang-ups, skip this ad. Replies only given to those who send full-length photo, and hand written note and phone. NYM J639.

Chicago, Do You Spend Half Your—Life here. Spend it with me, black female, 40, RN, sensual, seeks affluent gentleman, for friendship and lasting relationship. Phone/photo. NYM J640.

Ring My Bell—37, exec, athletic, warm, romantic, ambitious, Jewish, Scarsdale resident, seeks 24-30, slim, attractive, fun-loving, vibrant, sincere lady, for possible relationship. Photo! NYM J641.

Want Flashy Dresser—Who loves sports cars, and late night partying? That's not me. Professional, mid 50's, successful, Jewish. Enjoy city and country fun, tennis, reading. Children grown, don't want to make more. Seeking woman, in 40's, pretty, independent, psychologically minded, sensual, warm, giving. Photo, please. NYM E600.

Gorgeous, Smart, Reporter—Wishes to meet successful, fun-loving man, 26 plus. Photo/phone/bio. NYM E601.

Cute, Sexy, Successful—25, very attractive, extremely bright, warm, sensitive and independent, Manhattan woman, who has a great sense of humor, and loves to laugh. I enjoy movies, good restaurants, dancing, traveling, animals, and life's finer things. I seek a special, attractive, sharp, sensitive, and challenging man, who is brave enough to answer this ad instead of just reading it. Photo/phone/note, please. NYM J644.

Head-Turning Blonde—Beauty, bright, professional, 40's, widow, who wants more than memories, can be made to smile again by sensitive, cultured, affluent, sexy man, committed to giving as much as he receives. Bio/photo/phone. NYM E603.

Long Islander Where Are You?—Successful, very intelligent, divorced father, non-smoking, Jewish, good-looking, trim, universality type, 44, warm, witty, caring, seeks similar woman, ready for relationship. Photo appreciated. P.O. Box 443, Lake Grove, NY 11755.

Handsome, Professional Male—35, Jewish, 5'6", honest, athletic, family-oriented, seeks attractive, secure, fun-loving, independent, non-smoking female, 25-35, to share life. NYM E604.

Sense Of Humor—Striking, bright, warm, nice, refined, professional woman, 36. Enjoys taking photos, bicycling, swimming, snorkeling. Seeks nice, bright, established gentleman with sense of humor. Note/phone/photo. NYM E605.

I'm Cute And Pretty—27 and witty, Jewish, athletic and love NYC. Life is worth sharing with a man worth my caring. Photo and letter, if you're my kind of daring. NYM E606.

Female, Fair-Haired, Fun—Fantastic face and figure, five four, forties, desires sensitive, sensual, sexy, slim, sincere, solvent, smokeless, sweetheart for life, love, living. Photo/phone/note. LI/NYC/Queens. NYM E607.

Accomplished, Intelligent, Beautiful—Dynamic, well-traveled, and down-to-earth executive woman, seeks partner, mid-30's to mid-40's, for sharing life's adventures including skiing, tennis, country inns, ethnic foods, the performing arts, and exploring far-off places. Irreverent sense of humor appreciated. NYM 5003.

Good-Looking, Female—30's, classic face and figure, slim, very well-educated, studied abroad, successful career. Seeks attractive, educated, successful male, to ignite my warm and vivacious personality. Phone, photo if possible. NYM E635.

Pretty, Tall, Classy Blonde—28, CPA, Catholic, with wit and integrity. Seeks successful, never-married executive. NYM T263.

Heart Of Gold—Very beautiful, Jewish, female doctor, 27, 5'7", 117 lbs., green-eyed brunette, passionate, sensitive, successful, seeks honest, slim, handsome, successful man, 5'10" plus, 27-35, to share life and love forever. Bio, phone, photo. NYM T212.

Pretty, Jewish, Orthodox—Executive, female, 30. Intelligent, witty, understanding, seeks same in sincere, honest, Jewish Orthodox, professional man, 28-45. Photo/bio, a must. NYM J648.

No Sushi Please—Simple pleasures are the best for this good-looking, caring, fun, Jewish male, 29. I want to meet a pretty, smart, warm woman, 24-29. I love movies, books, travel, conversation, walks and you? Send letter, phone, photo (?) today! NYM T213.

Very Attractive, Bergen City—Warm, Jewish widow, 43, 5'8", editor, mother of 1, seeks outgoing man, 45-55, of great vitality, deep feeling, who loves music, crafts, and hardware stores, a hobbyist who enjoys sharing a wide range of interests and friendship, warmth, commitment. Non-smoker, please. Photo, phone, note. NYM T214.

Make A Stop Here—If you're interested in meeting a thoughtful, very attractive petite, Jewish, 21-year-old, college senior non-smoker, seeking sincere and caring relationship with an intelligent male, 25-30's. NYM E610.

Are You Creative?—Good. Clever? Curious? Terrific. Are you a man, passionately adventurous, perennially spontaneous? Then, you'll want to meet this strikingly attractive, highly successful, athletic, Jewish woman, 30. Who is all of the above And much more. NYM E641.

No Novice—Wonderfully experienced in living, loving, laughing, sharing and caring. If you are too, and over 55, write this tall, lovely Mass. lady. NYM T216.

Striking, Intelligent, Sensitive—Jewish female, 40's, wants to meet a wonderful successful, non-smoking man who seeks a caring, lasting relationship. NYM J649.

Washington DC Federal Executive—38, seeks NY businesswoman. NYM T217.

Never Stop Dreaming—Very good-looking, single, college educated, 6'3", European male, late 20's, who possesses sophistication and charm, will care for your thoughts and be sensitive to your needs if you are a warm, sincere, sweet yet sophisticated, well-established female, 35 or over, who would love to share an elegant relationship. Note/phone. NYM T151.

STRICTLY PERSONALS

I Want To Make You Happy—Happier than you have ever been! Warm, charming, good-looking man, 53, with a Manhattan penthouse and a country home is looking for a woman who is beautiful inside and outside, very affectionate, slim and under 39. I want to sit with you on the terrace, way, way above Manhattan, watch the many colors of the afternoon Central Park, listen to the modern music of the traffic on the streets many floors below, hold your hand and listen, listen, listen to you. Please, write me, tell me about yourself and what number you can be reached at in the evening. A good new photo is a must. NYM T258.

Bright, Blonde RN—Pretty, single, 30, petite, warm, seeks tall, handsome, athletic, fun-loving, sincere, successful male. Note/photo. NYM T247.

You Don't Know—What you're missing! I am an articulate, athletic, accomplished, handsome lawyer who is looking for a warm, attractive, professional Jewish female, 23-39. A photograph wins my appreciation. NYM T248.

She Who Hesitates—Good-looking, slim, bright, ambitious professional, Jewish man, 27, at times quiet, seeks very pretty, non-smoking, Jewish woman, 23-31, for romance/love (and marriage?). NYM T249.

Very Good-Looking, *Independent*—*Intelligent*, extremely well-traveled, Manhattanite woman, late 30's, seeks 'together' man with obvious credentials. Photo, phone, letter. NYM T250.

A Musician, An Artist!—Pretty writer, 29. Successful, seeks attractive man in creative business. Photos. NYM T251.

Multimillionaire Gentleman, 34—Attractive, intelligent, 5'10", runs major enterprise in Calif. Expanding East, hoping to meet attractive NYC lady. NYM T252.

Successful Author, PhD—Handsome, European background, non-smoker, 5'8", seeks wholesome, attractive, intelligent lady, 30's to mid-40's, artist or professional. Note/photo a must. NYM 5004.

This Mystery—Is known only to some, as over the world they wander. And if the darkness returns, turn your thoughts to me over yonder. Remember I ride on a steed of light, your thoughts with mind at the source. Forever the vision of my ride thru the night, a beauty astride a fiery, white horse. If you are 20-35, beautiful, intelligent, open and willing to explore life to its fullest, come ride with me. Photo/phone would be appreciated. NYM L970.

MD, Tall, Gentle, 34—Seeks open, intelligent, pretty woman. NYM T219.

Widow, Middle Age—Very pretty, college grad, seeks older man. NYM T254.

Blue-Eyed, Gentle And Perceptive—Slim, warm, very bright woman, 36, loves mountains, museums, and spicy food, hopes to meet an intelligent, secure, open-hearted man for summer Sundays, perhaps beyond. NYM T255.

Earthy, Romantic Charmer—Dreams of candlelight dinners, soft music, quiet evenings, happy times, laughter shared with warm, sincere, sensitive, upbeat male, over 45. Phone. NYM T256.

Front Page Female—Attractive, blonde *journalist for national newspapers/magazines*, 38, 5'5", Jewish, enjoys arts, tennis, entertaining, seeks well-educated, sophisticated man, 40-50, with sense of humor and touch of class. Bio/phone. NYM T257.

Summer Fun—*If you enjoy beaches*, barbecue, tennis, bike riding, and are looking for that one special woman, 5'4", 34, slender, attractive, professional, to enjoy these summer pleasures with, don't hesitate. This romantic, fun-loving woman is seeking an attractive, warm, honest, *successful, outgoing man, with* a keen sense of humor, who is ready to share a lasting relationship. Photo, please. Phone. NYM E612.

Quality Woman—Attractive, down-to-earth, 38, textile artist, parent, wishes to *meet nice, calm, attractive*, 35-47, *self-sufficient*, single Jewish man. Letter, photo, phone. NYM T259.

Wanted: A Honeymoon—39-year-old, Catholic, marriage-minded male. Am 5'10", attractive, very athletic, loving, sincere and honest. Also, very successful in business. Plus, easygoing with a sense of humor, caring to meet a warm, thoughtful, honest, considerate woman with or without children. Should be attractive, shapely, and ready for commitment. Please be honest in your replies. Photo, *letter and phone a must*. NYM T260.

Sparkling, LI Lady—Loves the arts, biking, travel and fun. Seeks a sincere, tall, Jewish male, over 42, non-smoker, with intelligence and wit. Note/phone and photo. NYM E619.

Prettiest Blonde Hair—Cutest, 28, *in*-shape Jewess you ever saw. NYM J646.

Splash!—Still waters do run deep. And, if you're looking for a "sole"-mate and willing to dive right in, you'll find that I'm sensitive, caring, bright, attractive (very!), slim, zany and I could go on and on, but I'm also modest. Looking for a male, mid 40's to mid 50's, who's intelligent, funny, attractive, successful, a good catch, who doesn't flounder when it comes to loving. Weak fish and crabs need not bite. Note, photo, phone, please. T270.

Are You 45-55—Tall, educated, warm, sensitive, stable, honest, fun-loving, professional man? You are? Then, a tall, bright, attractive, caring, CT. ad exec would love to meet you. NYM T264.

Bright Lady, 34—Seeks kind and compassionate male. Note/photo. NYM T265.

Hartford, CT Area—Attractive, Irish-born, American educated, divorced woman, 48, looking for a man to love and marry. Must be emotionally and financially sound. NYM T266.

Native San Francisco Beauty—In love with New York, seeks a kindred spirit. I *am a many-faceted gem, who is well-educated*, well-traveled, bright as hell, with a wonderful sense of fun. I live the good life, do you? You are a successful, professional male, 33-45, who is financially and emotionally secure, and knows how to share. Like myself, you are as comfortable in blue-jeans, as black tie, have varied interests from Beethoven to baseball, and never want to stop growing or experiencing all the wonderful adventures life has to enjoy. Please send bio/ photo/ phone. NYM E615.

Successful Real Estate Developer—Romantic, sensitive, good-looking male, youthful forties, seeks lively, attractive woman, 25 to 35, who appreciates affection, good food and traveling to exotic islands. Help me build my dream house in the mountains. I'm ready to fall in love. Photo/phone. NYM T267.

Cardiologist, 40, Blue-Eyed—Dynamic, vigorous tennis player, beach and sun lover seeks beautiful (inside and out), curvaceous, physically and emotionally fit woman. Must be slim, intelligent, sincere, *discriminating, joyful*, 5'4"-5'6", 23-37. Address a must, will write back before meeting. Bio/photo. NYM T268.

Beautiful Blonde—29, slim, playful, bright, sincere, romantic, fun. This special lady from northern NJ seeks very *handsome*, confident, professional man, 27-36, with humor, intelligence and strength. Photo/note. NYM T269.

Nassau/LI Doctor—Jewish, 40-years-old, 5'10", non-smoker, sensuous, good-looking, seeking, a very attractive, voluptuous, and buxom woman. Photo appreciated. NYM E616.

Fabulous Femme At 50—Seeks Westchester/CT male counterpart to share life, love, and laughter. NYM E617.

Pretty, Slender, Brunette—Genuine, mid 30's, Jewish Manhattanite, interests in theater, tennis, skiing, European culture and travel, seeks male counterpart, 35-45. NYM E618.

Wife Wanted—30's, by man, Christian, 40's. Maybe start a family? NYM E613.

Adventurous Woman, Designer—34, slim, pretty, loves people, sports, music. Seeks man, 30-40, with sense of humor, brotherhood and professionally content. Let's become friends 1st. Photo, bio. NYM T253.

MD Student, 26, Handsome—Slim, Jewish, athletic, gentle, wit, East End, seeks soft-spoken, attractive woman. Career or age no barrier. Photo? NYM T272.

Intelligent, Beautiful, Fun-Loving—25-35, buxom lady, anxiously sought for permanent relationship by this extremely successful, 5'10", 47, nice-looking, trim, athletic. Jewish professional/businessman from New England. Will relocate for right lady. Photo, please. NYM T215.

Pretty Fun-Loving, Intelligent—Professional woman, early 30's, seeks caring, affectionate man, who enjoys life with a good sense of humor. Note/photo/phone, please. NYM E623.

To Know Me Is To Love Me—And that's how I want you to know me! Handsome, caring, accountant, Jewish, MBA, 38 (26 in looks and spirit), 5'11", trim, never-married, non-smoker, seeks commitment with pretty gal, to share romance, laughter, travel, sports, thougths, future. Photo/note. NYM E624.

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ANNOUNCEMENTS

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Dear Marlene—This one's for you, babe. Have a great birthday! Love, your pal. RS.

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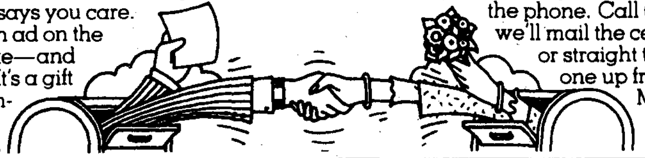
Jan—Good luck on your boards. All my love, D.H.W.

RMC—Happy Birthday. Though it's your 34, spiritual life has just begun. Gabe is always you and so am I. Love NRP.



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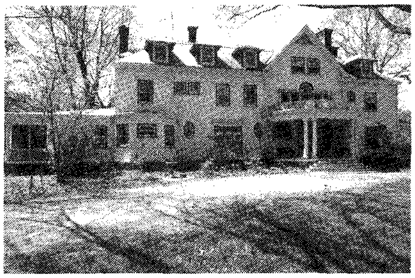

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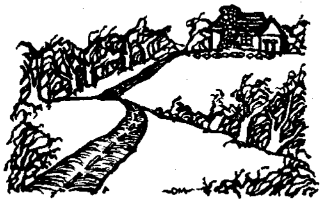

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 536

BY MARY ANN MADDEN

"Scotty, if the dream died, you killed it—and, God help me, I let you!"

Above, the real thing, from "Hotel" (ABC-TV), airdate May 29, 1985. Competitors are invited to *invent* an atmospheric line typical of a popular prime-time television soa–uh, drama.

Results of Competition 533, in which you were asked for the bizarre derivation of one existing word.

Report: Not an enormous entry, but all of them, nearly all of them, good. If fault were to be found, it would be found with those definitions which leaned to "fractured" rather than to "etymological whimsy." And if you don't know your fractured from your etymological whimsy, then God help you is all I can say. And perhaps a moment too soon.

First Prizes of two-year subscriptions to "New York" to:

elegant (French) e(t) – and + le – the + gant – glove. Erroneously believed to be Marie Antoinette's final words to her maid. (What she actually said was "Éléphant!") Thus, the single perfect glove as symbol of taste under pressure. *Qq. v.* Michael Jackson, Babar.

Nancy Weber, N.Y.C.

incandescence [lit. Eng. + vulg. Fr. (Canadian argot)] 1. Acadian reference to the return of aboriginal Peruvian mountain climbers (archaic). 2. Metal container of foul odors, *e.g.* "Cette incandescence-là, c'est quelque chose!"

Henry Guettel, N.Y.C.
sp. ment.: Skip Livingston, Hopewell, N.J.

prosciutto (Ital.) proso – prose + sciuttar – to shoot or spout. During the Middle Ages, wandering actors traversed Italy, and became known as prosciutti, or prose-spouters, due to their long-winded performances. Prosciutto came to mean an untalented actor, one lacking in subtlety; hence a ham.

Douglas Braverman, Troy, Mich.

Runner-up Prizes of one-year subscriptions to "New York" to:

mayonnaise (French) mais – to butt + un nez – one's nose. Until the 18th century, physical violence was illegal in Haiti. When a native had a dispute, he would press his face against his adversary and shout, "You can go to hell, man."

Mark Wolfson, Spring Valley, N.Y.

hallway n. hall (after Amer. engineer O. S. Hall) + way – a route. Hall was the first to cut a wall in half lengthwise. He used the space thus created in order to avoid going through rooms he disliked.

Henry Morgan, N.Y.C.

nightmare (Old English) nigh + ta' + mare (near thy horse). Originally: a dream, usually disturbing, experienced while sleeping next to a four-footed animal. Later, any unusual dream.

Sheila B. Blume, M.D., Sayville, N.Y.

And Honorable Mention to:

salamander (Latin) sal – salt + manus – hand. Literally, handy with salt; to oversalt, *e.g.* "Keep on salamandering your food like that and you'll have a stroke before you're 30."

Kristina Simms, Montezuma, Ga.

controversial (Port.) contro – against, opposite + versial (O.E.) – poetical. Hence, a poem written backwards, *e.g.* "Lamb little a had Mary . . ."

J. M. Glick, Kinnelon, N.J.

accommodation (Etruscan) – to submit to suffocation by being placed in a drawer or large chest. The Roman emperor Commodus offered this alternative to political enemies, *e.g.* "He lived like a swine but accommodated well at the end."

Dr. Richard Burke, Ho-Ho-Kus, N.J.

antimacassar (Greek) anti – against + Macassar – a Macedonian foot soldier. Orig. a type of armor to protect against sharp weapons. Later applied to any protective cover, esp. for furniture, *e.g.* "If you're going to lean your greasy head on that chair, use the antimacassar."

Viktor Blume, Sayville, N.Y.

pedantic (Latin) ped – foot + antic – antique. Term applied to scholars required to stand in a tub of water while addressing the Roman senate. Those who displayed erudition by lengthy oration emerged with "antique" feet. See also: filibuster.

Louis B. Raffel, Skokie, Ill.

legerdemain (Latin) leger – to gather, collect, count, read + (Fr.) demain – tomorrow. In business parlance, cautionary, *e.g* "The auditors are coming tomorrow."

Oliver M. Neshamkin, M.D., N.Y.C

politician (O.Fr.) poly – many + tête – head, face. Hence polytêtien, a man of many faces. See also: Janus.

Amos E. Klein, N.Y.C.

jurassic (Latin) jus, jur – the law + (M.E. asse– a donkey; a stupid or silly person. Pert to a stupid law, *e.g.* Mr. Bumble: "The law i a ass."

Lucy Neshamkin, N.Y.C

antependium (Celtic Breton) ante – opp. of oncle + pen – a pinfeather quill + dium (Latin) – daily. An instrument for writing usually by a noblewoman, in a persona diary. See also: la plume de ma tante.

Justin Levine, Scottsdale, Ariz

westway (Mandarin) whuest + wei – the way of the west. The T'ang emperors, architect of China's Golden Age, scorned extravagance, *e.g.* "He who favors the westwa invites resistance and divides th realm."

Jodi Danzig, Bron

counterpane (Fr.) — after Count er-Paine French nobleman who in 1775 assume name of American pamphleteer whom h admired. Later, en route to the guillotine, h had trouble remembering his new title Hence, premature and fruitless espousal o a political cause.

Rhea Talley Stewart, Manchester, Conn

equivocate (New Latin) equi – the same a + vocate – have a job. Ergo, to participat in an Affirmative-Action program.

Lisa Schwarzbaum, N.Y.C

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tantamount (O. Fr.) tante — aunt + thé — tea + au moins — at least. An equivalent drink (or other food item). From the Norman custom of serving one's aunt at least a cup of tea after serving wine to the rest of the family. See also: catamount, antimony.
Tom Louis, Dobbs Ferry, N.Y.

ravioli (Egyptian) Ra — the sun god + violi — an abundance of violins. Hence, a musical tribute to the sun, *e.g.* "O Sole Mio."
Selma Ellis, Glenview, Ill.

quacksalver (Mod. Eng.) cry of a duck + (Sp.) salva — sampling of food to detect poison, or tray: pretender to medical skill. Spanish inquisitors punished sellers of nostrums by forcing them to dine on live mallards. See also: eating crow.
Chris Doyle, Burke, Va.

cadaver (O.E.) cad + aver – an insulting remark. The equivalent of throwing down the gauntlet, an insult leading to a duel, perchance a corpse.
Reuben Lozner, Chevy Chase, Md.

boondoggle (Afrikaans) boen — to remove the bones from + (Dutch) doggel — device used to keep animals from windmills. 1. a pentagram of bones placed outside door to ward off evil spirits (archaic). 2. any useless activity. See also: boomerang.
Toni Daraio, Coram, N.Y.

reprehensible (O. Dutch + Indo Eur.) repre — capable of, in need of + inseblet — to modify or change appearance quickly. Hence, an actor waiting for makeup or a candidate for plastic surgery, *e.g.* "Reprehensible, he rehearsed his monologue," or (fr. 1985 winner of AMA Avarice in Medicine essay): "Reprehensibles can pay for our yacht."
Bill Earls, Middlefield, Conn.

quiche (Sp.) quiché filled, unsweetened pastry. (¿Qui Che?) for Ché Guava, Guatemalan revolutionary mess cook and avoider of combat. Eaters of quiche, thus, are not real men.
Maria Giordano, Florence, Ala.

buckaroo (Austral.) Trademark. You won't see too many more of these overpriced mechanical kangaroos, which were once popular in outback pubs. The name now denotes any ranch hand or broncobuster.
Marc Doyle, Burke, Va.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 536, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by June 21. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the August 12 issue. Out-of-town postmarks are given three days' grace.

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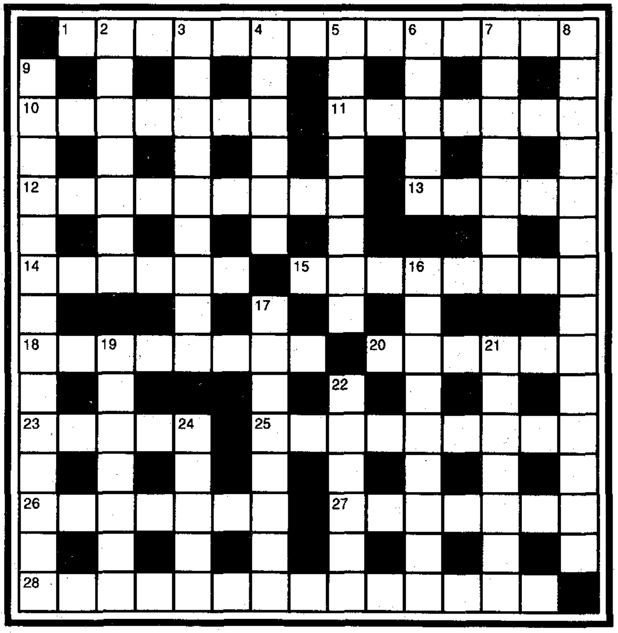
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Abroad privilege entails responsibility. (8, 6)
10 Noble but not grand. (7)
11 Encouraged a fashionable failure to hold this in France. (7)
12 The conceited show the swelling is out in a peculiar way. (9)
13 One who makes an effort for a city. (5)
14 The right part of the body to cause irritation. (6)
15 Treading awkwardly because of the slope. (8)
18 Moved quickly as the end moves. (8)
20 Unfamiliar haunts in France. (6)
23 Concerned with some writing, you need a lot of paper. (5)
25 Organisations for displaying gentlemen's suits? (4, 5)
26 Broken pots are found in the grass. (7)
27 Golden girl in a cutter returning for introductions. (7)
28 Bar which is not for putting. (10, 4)



Down

2 A formation of Romans surround a person on the water. (7)
3 An intellectual who is frivolous and obscene. (5, 4)
4 Town which shows the reverse of common sense about the sober. (6)
5 A messenger raises my expectations. (8)
6 Basin which puts a fish in hazard. (5)
7 It has to be climbed and it is a nice change it holds nothing up. (7)
8 See land matters terribly to the experienced politician. (5, 9)
9 The proper place for the miners before I enter extraordinary sign of bad luck. (6, 8)
16 Outmanoeuvre the godly as a means of cleanliness. (9)
17 I come between an island and a single girl. (8)
19 Make a point of changing her span. (7)
21 Town makes a score and is shown the way up. (7)
22 Still about five turn up. (6)
24 Fish goes quietly as seamen come up and surround it. (5)

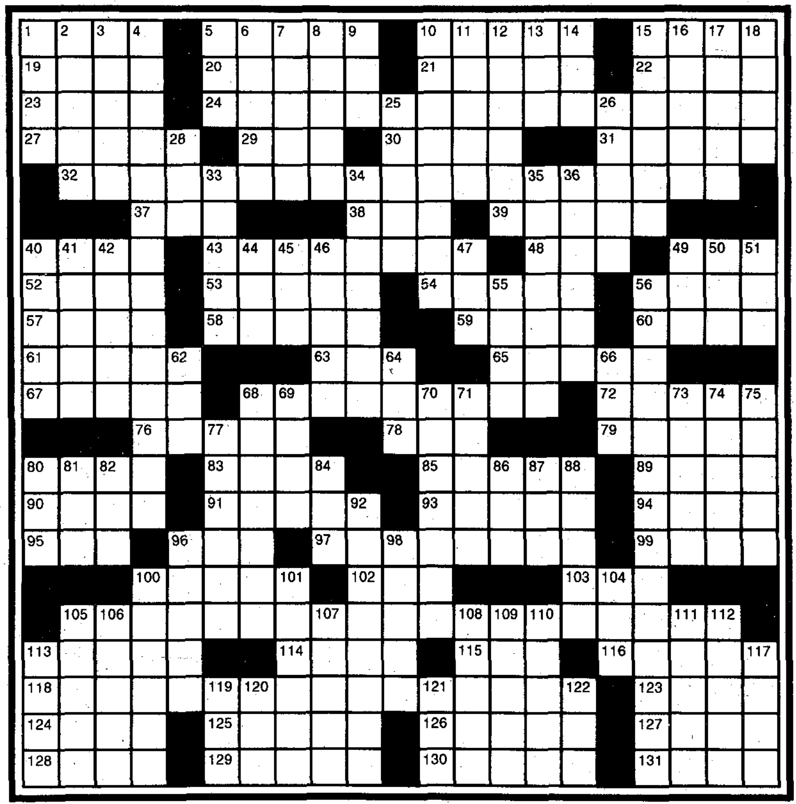
'BABY TALK': 'CUE' CROSSWORD/By Maura B. Jacobson

Across

1 H. H. Munro
5 Child of cookery
10 Incensed
15 —— time (never)
19 Blue dye
20 "Of Thee ——"
21 Captain of the Nautilus, et al.
22 Stevedore's place
23 Notorious fiddler
24 Argentine calf?
27 Mitten
29 Foamy brew
30 Melville's whaler
31 —— cologne
32 Feeding-time adage?
37 Synonym and anagram of aye
38 Former ember
39 After bureau and auto
40 Northern capital
43 Sleepyhead sea?
48 A Gardner
49 Baby-food container
52 Bridges or Geste
53 Le ——, France
54 "The Constant Nymph" heroine
56 Squarish
57 Virgil's colleague
58 Not our or your
59 German road
60 Curved arch
61 Word with cotta
63 Queen before Sofia
65 Texas shrine
67 Biblical witch's home
68 Kiddy-department stock list?
72 Petal extract
76 Speak one's mind
78 Clergywoman
79 One of the Keatons
80 Carnegie, e.g.
83 Rubber-duck ritual
85 Archeologist's find
89 Black, in odes
90 Stone wharf
91 Guiding standard
93 "Mefistofele" composer
94 Musical epilogue
95 Astronomer's vista
96 Misplay
97 What firemen never do?
99 City on the Oka
100 Also known as
102 From, in Teutonic names
103 Half a sawbuck
105 What Horace said is sweet and honorable?
113 Armendariz of films
114 Drug sleuth
115 Fido's foot
116 "Now you ——, now you don't"
118 Sight on nursery washday?
123 Gang or road ending
124 USC's rival
125 See eye to eye
126 Tendon
127 Mah-jongg piece
128 Noah's eldest
129 Plied with potions
130 Cubic meter
131 Vic's radio partner

Down

1 Lullabied
2 Anoint, old style
3 Leningrad's ballet
4 Endearment to baby?
5 Foremast sail
6 Customary
7 Actress Palmer
8 Fiord
9 Gone by
10 "The Cat ——"
11 Therapy, to a G.I.
12 Caused by a protozoan
13 Spinning toy
14 That, to Juanita
15 Dismays
16 Traffic snarl
17 Chumps
18 Cockney's steed
25 Disloyal
26 "If a body —— body . . ."
28 —— long (soon)
33 Luxury vessel
34 Spanish inn
35 Too hastily
36 Castro's capital
40 Amin's predecessor
41 A natural, at craps
42 Scottish squire
44 Fan's yell
45 "—— Got Sixpence"
46 Quickly over
47 Pointy nose
49 Run for health
50 Tomahawk
51 Pumpernickel's kin
55 Rhineland river
56 Nursery competitions?
62 French Dadaist
64 Raggedy doll
66 Demented
68 Ensnared
69 Holl.
70 Engine type
71 —— a kind
73 Small drum
74 Battery terminal
75 Of the kidneys
77 Michener book, 1968
80 Main offices: abbr.
81 Arctic penguin
82 Meld
84 Above the thigh
86 Roman 52
87 Native of: suffix
88 Ionian Sea island
92 Capered
96 "Waste Land" poet
98 Spiral seashell
100 "I have ——": King
101 Men of La Mancha, U.S. style
104 Entrance signs
105 Indoctrinate
106 Theoretical force: var.
107 Poona princess
108 Bowler's problem
109 Queeg's ship
110 Propertied person
111 Neural network
112 Give way
113 And
117 Arboretum specimen
119 Tot
120 Id's relative
121 Superman's insignia
122 Lamb's mom



Solutions to last week's puzzles appear on page 124.

ROMANA
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SAMBVCA ROMANA
Liquore Classico
LIQUEUR
PRODUCT OF ITALY
750 ml.
84 Proof
PALLINI
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750 c.c.
42° G.L.

How do you enjoy Sambuca Romana when you run out of coffee beans?

Con Mosca
1 oz. Sambuca Romana
3 roasted coffee beans
Float coffee beans on top.

White Cloud
1 oz. Sambuca Romana
Club soda
Pour over ice
in tall glass.

Romana
Caffe
1 oz. Sambuca Romana
¾ cup hot coffee
Top with sweetened
whipped cream.
Dust with grated
nutmeg.

Chocolate Chip
Sambuca
1 oz. Sambuca Romana
¾ cup chocolate chip
ice cream
Blend and serve or
freeze until serving.

Sunny Sam
½ oz. Sambuca Romana
1 oz. vodka
Orange juice
Pour over ice in
8 ounce goblet.

Reunion (for 2)
1 oz. Sambuca Romana
1 oz. vodka
12 fresh strawberries
6 oz. orange juice
⅔ cup crushed ice
Mix ingredients in blender
until almost smooth.

The traditional way to drink Sambuca is Con Mosca. But if you're out of coffee beans, try one of these other drinks. And then write for our original Sambuca Romana recipe book. Sambuca Romana 84 Pf.

SAMBVCA ROMANA

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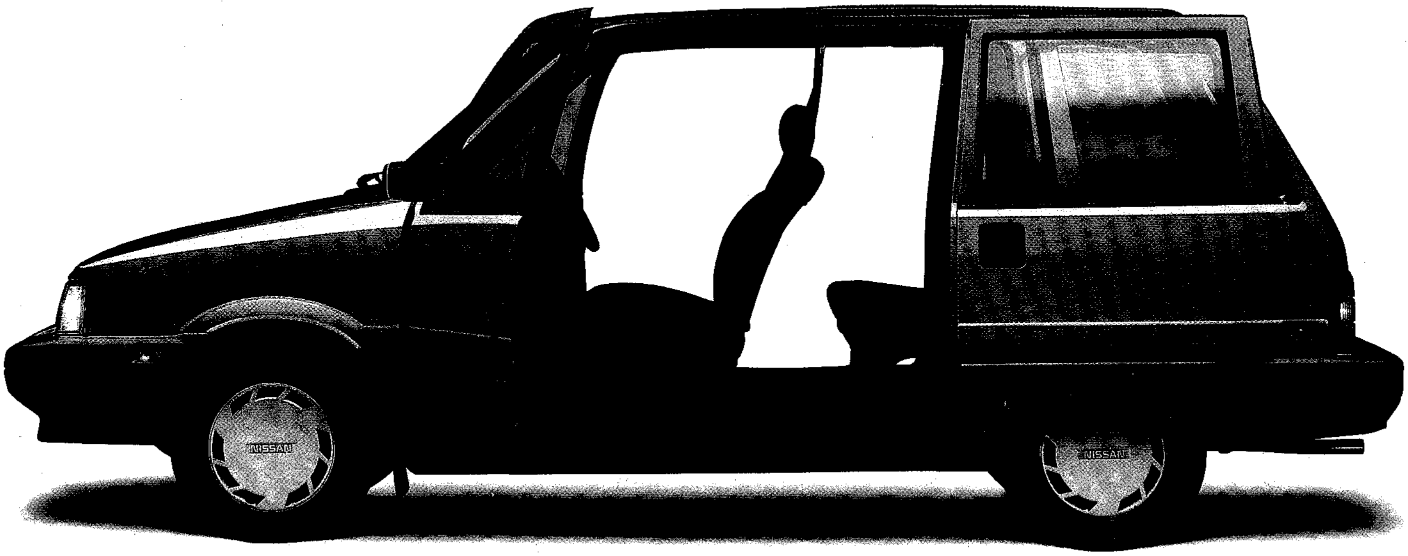
NISSAN INNOVATION STRIKES AGAIN.



NEW 1986 STANZA WAGON. THE FIRST AND ONLY WAGON WITH DUAL SLIDING DOORS.

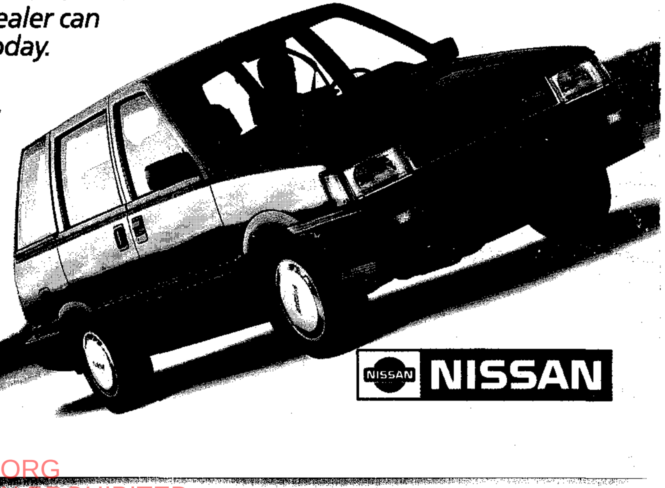
It took Nissan to come up with a way of getting you around, designed for how you live today. The 1986 Nissan Stanza Wagon. From how you get in it, to what you get out of it, this wagon is unlike any you've ever experienced before.

It's the only wagon with sliding doors on both sides. Which not only makes the Stanza a cinch to get in and out of in a tight parking space... it also makes it a cinch to get to its 80 cu. ft. of cargo space. And to the extra seating provided by its optional jump seats. It's powered by a 2.0 liter fuel-injected engine. And, with front-wheel drive, it handles as crisply as any car you've ever driven. It comes to you with a full array of standard equipment. From a state-of-the-art tilt steering column to an electronically-tuned AM/FM stereo. It's aerodynamically stylish. Technologically modern. And logically right on the money.

The 1986 Nissan Stanza Wagon opens up a whole new side to family transportation. Your Nissan/Datsun dealer can show it to you today. If you're looking for innovation... The Name is Nissan.

BELT YOURSELF

THE NAME IS NISSAN



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